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BAYREUTH IN 1906.

"TRISTAN" AND "PARSIFAL."—Conclusion.

BY ARTHUR M. ABELL.



Notwithstanding the deficit of 150,000 marks, which was the financial result of the first Bayreuth performance of the "Ring" in 1876, and in spite of the bitter attacks of a large part of the press, Wagner still had hopes of making the Bayreuth Festival a permanent affair, and the following year he began to compose a new work—a work designed for the Bayreuth stage alone—"Parsifal." The master himself said of this: "While at work on 'Parsifal' the conviction was brought home to me more and more that this 'Bühnenweihfestspiel,' with its action dealing directly with the mysteries of the Christian religion, is impossible for the operatic repertoires of our theatres." Wagner had conceived the idea of "Parsifal" as far back as 1841, and in 1848 he sketched the drama of "Jesus of Nazareth," which had much in common with "Parsifal." In 1877 he finished the text of "Parsifal" and sketched the music during the two following years. In January, 1882, the work was completed. The publishing firm of Schott & Sons, of Mayence, purchased all rights for the sum of 60,000 marks. Through the munificence of King Ludwig II, Wagner's royal patron, and other friends, "Parsifal" was produced at Bayreuth in the summer of the same year. It was given sixteen times during July and August. The principal artists were: Amalia Materna, Theresa Malten, Lilli Lehmann, Marianne Brandt, Reichmann, Hill, Winkelmann, Gudehaus and Scaria, and a mixed chorus of eighty-four voices, besides a choir of fifty boys. The conductors were Lévy and Fischer. The third act of the last performance on August 29 was conducted by Wagner himself. The enthusiasm of the public was unbounded, and

hysterical women and blasé men." Alfred Mensi said that to him "Parsifal" was "like listening to piano tuning with handicaps." Max Kalbeck, the great Brahms enthusiast, wrote that Wagner was "a great musical talent, without real originality of invention," and that he was "not a great artist, but a 'réclame' hero." According to Schratzenholz, "Parsifal" was "desert with a few oases." Of Kundry he wrote: "Such wailing and screeching might be endured if heard from a dog being dissected alive, but as artistic utterances they are simply ridiculous." Joseph Bennet, the famous London critic, found "the stuff positively painful to listen to, the music patched together piecemeal, flighty and extraordinarily tiresome." Ludwig Speidel's opinion

position was unable to appear, and Hadwiger, of Graz, sang in his stead. This young tenor, a pupil of the Bayreuth school, has a fairly good voice, but it is by no means perfectly cultivated, and he is far from being a finished artist. It must be confessed that the products of the Bayreuth school, as far as voice production is concerned, leave much to be desired. Parsifal is, vocally, a comparatively small role, to be sure, yet a singer has an opportunity to show what he can do. A genuine surprise was the Kundry of Mme. Leffler-Burckard, of the Wiesbaden Opera. She has a beautiful, rich soprano voice, and she sang and acted with intelligence and passion, portraying the double nature of this strange, uncanny being, Kundry, with deep appreciation. The greatest feature of the performance, however, was Paul Knüper's Gurnemanz. Knüper, a member of the Berlin Royal Opera, was magnificent, both vocally and histrionically. He acted with breadth and dignity, and he sang always with pure tone production and true intonation, a difficult and very rare thing with the delineators of the big Wagner roles. Knüper has his voice, a powerful bass organ, under absolute control, and he is an artist in the best sense of the word. He is unquestionably today the leading bass singer of the German operatic stage. The chorus was very fine. Dr. Carl Muck conducted.

The performance of "Parsifal," as a whole, did not impress me in any such degree as did the rendition of the "Ring" under Richter. The music per se cannot be compared with that of the "Ring." I first heard "Parsifal" in Bayreuth in 1892, under Lévy, who had conducted the première ten years previously, and with Theresa Maten,



Photo by Bertram Smith.

GOING TO THE SHOW.

was expressed as follows. "Since 'Lohengrin' we have not been able to praise anything of Wagner's. Now we are compelled to use hard words of rejection, but also words of recognition."

The cast of "Parsifal" this year was as follows:

Amfortas.....	Rudolf Berger
Tituriel.....	Dr. Felix v. Kraus
Gurnemanz.....	Paul Knüper



Photo by Bertram Smith.

YOUNG BAYREUTHERS.

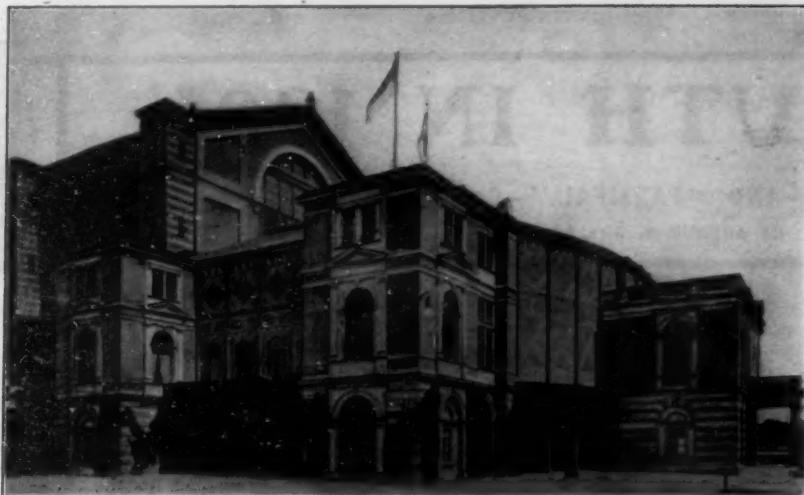
this time there was no deficit, there being, on the contrary, a surplus of 6,000 marks. This was the only time Wagner ever heard "Parsifal," as he died on the 13th of February of the following year.

"Parsifal" in 1882, like the "Ring" in 1876, called forth a storm of opposition from a large number of critics. Wilhelm Lübbe wrote: "For me 'Parsifal' is the dissolution of all healthy art principles. . . . The work is wholly lacking in dramatic force and is merely a dreary waste of psalm-like recitations. . . . Parsifal himself is an impotent 'Bethbruder' and the religious atmosphere is for

Parsifal.....	Alois Hadwiger
Klingsor.....	Franz Adam
Kundry.....	M. Leffler-Burckard
Knappen—Ida Salden, Gertrud Förstel, Erik Wirl, Hans Breuer.	
Ritter—Dr. Otto Briesemeister, Lorenz Corvinus, Solo Blumenmädchen—Josefine v. Artner, Rosa Ethofer, Emilie Feuge-Gleiss, Gertrud Förstel, Frieda Hempel, Maria Knüper, Ida Salden.	
Erik Schmedes, of the Vienna Royal Opera, had been announced for the part of Parsifal, but owing to an indis-	

of Dresden, in the part of Kundry. She was one of the original Kundreds in 1882. The performance then made a far greater impression on me than it did this year.

Who were the mothers of Amfortas and Lohengrin? From Wagner's text it is clear that the Knights of the Holy Grail were celibates, and yet Amfortas is the son of Tituriel, and later Parsifal is a son of Lohengrin. Chronologically the scenes enacted in "Parsifal" occur many years earlier than those in "Lohengrin," although Wagner composed the former work more than thirty years later than "Lohengrin."



FRONT OF THE WAGNER THEATER, BAYREUTH.

The "Parsifal" scenery was not at all what we might have expected in Bayreuth. The scene in the flower garden especially was lacking in gorgeousness, and the costumes of the Flower Girls were old and almost shabby. After the curtain had fallen on the last act part of the audience began to applaud, but they were promptly hissed down by the others. Cosima Wagner was not pleased with this, and the next day she said to a well known journalist that "it was not the intention of the master that the public should not express its appreciation of the performance with applause; on the contrary, he had desired it." At the next performance of "Parsifal" notices were posted up in the theater announcing: "As it has happened again this year that a part of the audience from a well meant but false sense of reverence for 'Parsifal,' suppressed the applause by hissing, the management of the Festival makes it known herewith that it was the explicit wish of the master himself, that the closing scene of the last act should be shown again and that the audience, if it so willed, should express its thanks to the artists by applauding." This announcement of "the explicit wish of the master himself" has called forth considerable comment, and much astonishment has been expressed by people who attended the first "Parsifal."

performance in 1882, and who distinctly recall that the closing scene was not repeated then, and that Wagner was opposed to all applause in "Parsifal." At any rate, if applause is expected, then the artists should acknowledge it before the curtain.

The "Tristan and Isolde" performance opened the Festival this year, so in these accounts I have been reversing the chronological order of the productions. Felix Mottl, who is considered a "Tristan" specialist, conducted, and it seemed to me that he subdued the orchestra altogether too much. As that great pit in Bayreuth swallows up a good part of the effect produced by the 125 men anyhow, the "Tristan" score does not get its due if the conductor dampens the ardor of the musicians still more. The richness of instrumentation, the wealth of tonal color, and the passion in the "Tristan" partitur are much better brought out by an uncovered orchestra. This was the cast:

Tristan.....	Dr. Alfred von Bary
Isolde.....	Marie Wittich
König Marke.....	Dr. Felix v. Kraus
Kurvenal.....	Walther Sommer
Brangäne.....	Kath. Fleischer-Edel
Melot.....	Dr. Otto Briese-meister
Hirte.....	Hans Breuer
Junger Seeman.....	Erik Wirl
Steuermann.....	Franz Adam

Alfred v. Bary was, on the whole, an excellent Tristan, but the part can be given vocally with more smoothness and beauty of tone production. He was rather reserved during the first two acts, but in the last he sang with great freedom and fervor. Marie Wittich, of Dresden, as Isolde,

was a disappointment. Her singing was refined and artistic, but her voice was too small for the role and she lacks warmth of expression and grandeur of conception. In the "Liebestod" in particular she was wholly inadequate. Here, where the singer should tower majestically above the orchestra, here, in the climax of the work, her voice became weaker and weaker. Dr. Felix v. Kraus, of the Leipzig Opera, as King Mark was splendid. He sang beautifully, and his impersonation of the part was full of quiet dignity. Walther Sommer, also of Leipzig, was a very good Kurvenal. Frau Fleischer-Edel, who later sang so well as Sieglinde, was not fully equal to the demands of the role of Brangäne. The management should have had Schumann-Heink sing Brangäne. They claim in Bayreuth that Wagner preferred to have the part sung by a soprano. This, however, can hardly be the case, for in the original score Brangäne is marked mezzo-soprano. The part is more effective, anyhow, if sung by mezzo or alto, on account of the contrast.

The first public performance of "Tristan and Isolde" occurred, after many postponements, at the Munich Royal Opera on June 10, 1865. The creators of the title roles were Ludwig Schnorr v. Carolsfeld and his wife. Wagner considered Schnorr the greatest of all Tristans. The Vienna Opera intended to bring out the work some time before; indeed, the parts were distributed, and no less than fifty rehearsals were held. An indisposition of the leading tenor, however, made the performance impossible. The Vienna singers complained bitterly of the difficulties of the parts, declaring that they were "unsingable." Mathilde Marchesi, of Paris, who sang for Wagner an entire act of Isolde at sight, laughed at these complaints of the Viennese, saying that nothing was unsingable. Schnorr was a won-

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derful artist. Wagner, who superintended in person the rehearsals of that first Munich production of "Tristan," marvelled at the singer's skill, intelligence and quick comprehension of his aims, yet Schnorr died five weeks after the première, and to this day it is generally supposed that his death was a direct result of overtaxing himself in learning the part of Tristan.

An artist couple who became typical "Tristan and Isolde" interpreters were Heinrich and Therese Vogel. They will remain typical for all time in the history of the operatic stage. It was in 1855, while at work on the "Walküre," that Wagner first conceived the plan of dramatizing the ancient legend of "Tristan and Isolde," and two years later, after finishing "Siegfried," he began serious work on the drama. Gottfried von Strassbourg's original "Tristan und Isolde," the source from which Wagner got his material, differs greatly from the composer's version of it. Wagner has made it more dramatic, but he has left out many poetic and effective episodes.

The attendance at Bayreuth this year was very large, every seat for the entire season having been taken months in advance. As there was very little new scenery, the expenses were much less than usual, and there must have been a considerable surplus. "Tristan" was given five times, "Parsifal" seven times, and the "Ring" in its entirety twice, making in all twenty performances. As there were fully fifteen hundred tickets sold for each, and as everybody pays in Bayreuth, including the press, the receipts must have amounted to 30,000 marks for each performance, or 600,000 for the season. The expenses could hardly have been more than 400,000, so there must have been, according to my estimate, a net gain of about 200,000 marks. The New York production of "Parsifal" has had a visible effect upon the Americans here, there being fewer this year than formerly. The Conried performance in no way affected the Bayreuth performance as a whole, however, for, as I stated above, every seat for every performance was sold long in advance.



BACK OF THE WAGNER THEATER, BAYREUTH.

Among the few prominent Americans who were present I saw Frank A. Lee, president of the Everett piano concern, of Cincinnati, with his son and his charming wife and daughter; also A. F. Adams, of the John Church Company, of New York; Edyth Walker, the American alto; Marie Rappold and daughter, and Georg Fergusson, the Scotch-American baritone, of Berlin. There were comparatively few musical notabilities to be seen at the opening performances. The only well known press representatives I saw were Dr. Otto Neitzel, of the Cologne Zeitung; Karpath, of the Vienna Tageblatt; Dr. Altmann, of

the Berlin National Zeitung; Dr. Weismann, of the Berlin Tageblatt, and Alfred Holzbock, of the Berlin Lokal Anzeiger. As guests of honor, Prince Ferdinand of Bulgaria, the Duchess Vera of Württemburg, the Hereditary Prince and Princess of Reuss, Paul v. Joukovsky and Hans v. Wolzogen, Mr. and Mrs. Longworth and a few others occupied the private boxes of the Wagner family. Alice Roosevelt attracted less attention than one would have expected.

The observed of all observers, the person of supreme importance in the eyes of the visitors to the Festival, was

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Cosima Wagner. At Bayreuth the performances begin at 4 o'clock in the afternoon, and during the long pauses between the acts the audience promenades in front of the theater. Here one has an excellent opportunity of observing everybody, and these occasions serve as a sort of dress show for the ladies. Mme. Cosima moved about freely among the people, and the camera fiend was very active. Few got good pictures of her, however, for she is much averse to being photographed, and every time a camera was focused upon her that long, black fan, which she always carries, went up, completely covering her face. She is a woman of striking physiognomy, about sixty-eight years of age, I should say, and she resembles her father more and more as she grows older. Although her features lack his ruggedness, it is Liszt translated into the feminine. She also has the same amiable smile and charm of manner. Cosima Wagner is a woman of remarkable vitality and versatility. During the month of preparation previous to the performances, she superintends personally every rehearsal, and, in fact, every movement of the singers.

Bayreuth will remain the Mecca of Wagner admirers for many years to come, and I doubt if the expiration of the rights of "Parsifal" in 1913 will materially affect it. In Bayreuth mistakes are made in the selection of the singers, it is true, as was seen this year, but a perfection of ensemble can be attained there such as is impossible on any other stage. In the first place, no other opera house could or would devote an entire month to rehearsing in advance, and then on other stages the smaller roles would never be taken by great artists, as is the case at Bayreuth. The picked orchestra of 125, too, is an exceptional thing, and when all is said and done the traditions and the associations of Bayreuth count for something.

A "model" performance of "Tristan and Isolde" was given in Halberstadt on September 1. The cast comprised Burgstaller (Tristan), Mme. Leffler-Burckard (Isolde), Moest (King Marke), etc.

PUBLIC SCHOOL MUSIC.

New York, September 15, 1906.

Robert Foreman, writing upon "Correct Standards of Music," says: "Knowledge of the best music, possibility of getting at it, and power to enjoy it, are in the purpose of public school music teaching. 'Sight reading' alone is of little value unless it includes the right quality, a form of creation, calling to life again the musical conception of the composer. We cannot reach up to the spiritual in music by mere mastery of the technical and material features. More than formal elements (notation, etc.) is needed to express that which is a flight of fancy. We must treat music as a means of 'self expression' on the part of the children, leading them into the ability to express and even to create for themselves, using technical elements, but as the means to a larger end."

These sentiments accord perfectly with an expression of that wonderful piano professor, Fräulein von Unschuld, of Washington, D. C., who says: "From the first moment the point of this little finger goes upon the piano key, the big art of music must go there with it. What is the value of 'acquiring' speed? Acquire conception. Let speed come of itself with the years!"

Ralph G. Baldwin, supervisor of music in the schools of Hartford, Conn., formerly of Northampton, Mass., is a live leader. His work is praised and appreciated and offers results. He leans toward the "big literature," and believes in giving children the "possibility of getting at it." Besides his school work, he is director of a flourishing summer school in Westfield, Mass., and is secretary of a music teachers' association. The summer school is far beyond experimental stages, and its removal to Northampton is being considered. Details of the working and also of the Hartford schools and the association will follow here.

Mr. Baldwin speaks with just pride of the recent production of "Elijah" in the Northampton High School, the scene of his former labors, and now under supervision of

L. L. Wellman; also of the singing at sight and in four parts by the pupils in rehearsal, of "Thanks Be to God, Who Laveth the Thirsty Land." "The Creation" was given by the High Schools of Stamford and Hartford last spring.

Remembering the educative influence underlying such work, and the trained intelligence of the material, what a fine prospect for future choral work in this country!

Yesterday, in church, this writer saw a choir of ten adults sing "Old Hundred" and a favorite hymn equally familiar, with hymn books held close to the nose, and "grabbed hard," lest they look off once and "break down."

W. A. White, director of the normal music department of Syracuse University, is strenuous in urging this matter of memory in singers, cleverly satirizing the "poor old effete," and proudly pointing to the "new." He is warm in eulogy of Organist Middelschulte, who, when on his organ tours, "carries his music baggage in his head." "Music must be treated invisibly," urges Mr. White.

Of clever pupil graduates of Mr. White's instruction are Alberta Waterbury, of Cortland, N. Y., gone to head the normal department in Farmville, Va., and Eva Samms, head of ear training department in Baptist College, Raleigh, N. C. Mr. White, by the way, is an accomplished cellist, and what a fine teacher!

Edward Scoville in New York State, Miss Judge of New York City, and Miss MacMackin of North Carolina, are three able and enthusiastic music teachers of whom news would be welcome.

Helen Trask is the efficient director of music in the schools of Minneapolis. Her principal, Mr. Rapeer, who is in deep sympathy with the music work, speaks highly of her competency. Mr. Rapeer himself has won two college degrees already, one from the University of Chicago. He

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has attended seven summer schools and spent this summer in the Columbia College Experimental School, and in visiting the New York school buildings. He reads night and day on his favorite theme, education in its highest and best sense, looks like a High School lad, and conversation with him is sufficient to turn the whole blighting tide of pessimism from its crooked bed.

E. Rauch is music supervisor in Kokomo, Ind. He is one of those strongly interested in this movement of the propagation of public school music through THE MUSICAL COURIER. News of his work would be welcome.

E. G. Hood, of Nashua, N. H., is another earnest, cultured, advanced school musician. He has big work going on, is highly esteemed, and will be heard from later.

A delightful record of high positions won by graduates of the Potsdam Normal School, directed by Julia Crane, will appear here shortly. Description of the working of this important institution would make interesting reading.

Dr. Frank Rix has returned to the city and is busy. An

article in regard to this valuable music educator, with his picture, will appear here later on.

Next week there will be a letter addressed to teachers of school music who feel that they are not yet "sufficiently prepared" for the work. It will suggest numerous steps which should precede technical training, and which may be advantageously practiced while advanced steps are being acquired.

FANNIE EDGAR THOMAS.

CAMPANARI TO ASSIST IN DEDICATING MUSIC HALL.

CAMPANARI will be the soloist at the concert October 5, in Waterbury, Conn., planned for the dedication of the new Waterbury Music Hall. Following this appearance, CAMPANARI will leave for Texas.

Among the operas to be done at the Teatro dal Verme, Milan, are Berlioz's "Damnation of Faust," "La Cabrera," "I Pagliacci," "L'Amica," "Puritani," and "Il Poeta" new, by Canti.

Felix Mottl recently celebrated his fiftieth birthday.

ABOUT ARTISTS AND TEACHERS.

Maurice G. Beckwith, director of the Conservatory of Music of the Woman's College, Frederick, Md., passed his vacation in the Berkshire Hills of Massachusetts. He is now closing the restful term among New Hampshire mountains. "Rest," with Mr. Beckwith, means opportunity to plan progressive measures. This he has been doing with characteristic enthusiasm. The director speaks with feeling upon the loss of Naomi Gring, one of his piano teachers, who resigns to teach in Boston, and for further study, and who for many qualities will be sincerely missed in the school. Her successor will be Laura G. Short, of Chicago, organist and pianist (pupil of Alexandre Guilmant, of Paris), who will be professor of pipe organ, harmony, theory, etc. The college and conservatory will reopen September 20. The Woman's College is an exceptionally fine institution of its class. Joseph H. Apple, A. M., is director.

Edith Longstreet, the New York accompanist, is a personality worth observing. She is young, engaging, all alive. Musically she is unusually equipped as special artist-accompanist. She has the "sight reading" faculty to an abnormal

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IN AMERICA JANUARY TO MAY, 1907

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ENGLAND'S
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degree, the technical facility to follow this, and besides, that peculiar sense of rhythmic impetus essential to this valuable accomplishment. She is a student, too, always climbing after the advanced lines. Miss Longstreet has returned from a long visit to the summer home of Marguerite Hall, the contralto, for whom she is a favorite co-worker. Katharine Fisk is one of her enthusiasms. Anna Miller Wood, the Boston contralto, an admirer of her gifts, comes to New York shortly to study interesting new work with Miss Longstreet. Lillian Littlehales, the 'cellist, also enjoys work with this young artist. At the Raleigh, N. C., Music Festival, July last, the accompanist distinguished herself, playing for Edwin Wilson, basso; George Carrie, tenor; Effie Stuart, soprano, and Grace Munson, the contralto, all of New York. W. A. White, of Syracuse University of Music, was of those who highly praised her work. Performers finding themselves in the city this season needing capable accompaniment, call on Miss Longstreet, 231 West Twenty-first street.

Etta Edwards has begun teaching in her New York studios, the Raleigh, 814 West End avenue. The studios are spacious, admirable for the voice, artistically furnished and well stocked with musical libraries and pictures. Light, air and quiet are important qualities. The location is delightful, refined and accessible to Broadway cars and Subway. Mrs. Edwards lays much stress upon the student material found in California. Of a class of fifty strong there was not a weak or inferior element. Intelligence and intellectuality marked many. Numbers were both traveled and cultured, had studied in Europe or the East, and, although essentially pleasure loving and "outdoor" girls, became earnest students, refusing all interruption. Several had superior voices. Of these may be mentioned Florence Canfield, daughter of the "oil king," a lyric soprano of beauty and power; Harriet Johnson, a dramatic soprano, who had passed two years in Berlin; Arline Ellis Bacon, contralto, and Myrtle Rogers Kelly, a promising soprano, the first of a group of ten vocal pupils to follow Madame Edwards from California to study with her in New York. Miss Wetmore comes to her from Boston this week, and two

New York choir singers are among the applicants from the metropolis.

That genial discoverer of positions for musicians and musicians for positions, Mrs. Babcock, of Carnegie Hall, has a strong growing clientele from the seminary and college field. The growing demands of music in such institutions, and Mrs. Babcock's ability, feminine sympathy, and experience in educational fields, unite to cause this.

Amy Whaley (Kingsland), the soprano, has sung with the United States Marine Band, of Washington, D. C.; with Sorrentino's Banda Rossa, with the Duss Band, and with the Rosenbecker and "Ireland's Own" bands. Her press notices are many and most encouraging to a young singer. Miss Whaley was trained abroad, and has an attractive repertory.

An expected addition to the artist ranks of the New York music field is Ella Dahl Rich, of Chicago, a superior pianist, who has been induced to come East. Mrs. Rich was pupil at home of August Hyllested, the Danish pianist, who brought her to the notice of Eugen d'Albert. That artist urging foreign study, she became a pupil of Raff, in Berlin; of Frau Rappoldi, in Dresden, and finally of Theodor Leschetizky, in Vienna, whose endorsement she holds. The gifted American girl played in many concerts abroad, with Raff, with the Philharmonic Orchestra in Berlin, before the Crown Princess of Saxony, with Remenyi, Sauret, and several times with the 'cellist Siegfried Nebelung. Press notices and individual encouragement of high musical authorities speak a successful career for Ella Dahl Rich.

Louise Finkel is at home in her studio, 1748 Broadway, after a short vacation. She is now arranging classes and planning work for the coming season. Last year eight vocal recitals were given by Mrs. Finkel.

Elizabeth Patterson has had planned for her by her man-

ager a unique line of vocal work for this season, and for which she is eminently fitted, namely, to sing a series of compositions before the public schools. Miss Patterson's repertory includes ballads and folksongs of all nations. Her artistic skill, trained and finished abroad, will be invaluable in suggesting interpretation of the beautiful new collections of International Songs of Homeland, being published for school use. Miss Patterson's studio will be at 14 West Eighty-fourth street, where the ceilings are high and everything fitted for vocal work.

Alice MacGregor, soprano, who has a varied repertory and experience, desires to secure a church choir position in New York. Miss MacGregor resides at 66 Lyndhurst street, Dorchester, Mass.

Mr. and Mrs. Oscar Gareissen have studios in the Rochambeau, Washington, D. C., where they will teach, lecture and give musicales this season. Mr. Gareissen is one of the most attractive singers, and one of the most learned artists in the country. Mrs. Gareissen's specialty is the self-expression and physical artistic power, so essential to musical performance.

F. E. T.

D'Albert's "Flauto Solo" was a success at its presentation in Dresden recently.

Dresden will soon produce Bossi's new opera, "Il Vianante."

The Görlitz Philharmonic will be led this winter by Alfred Hirtz.

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MUSICAL OUTLOOK IN BROOKLYN.

By the time the musical season opens in Brooklyn the directors of the new Academy of Music hope to have the million dollar building fund subscribed. Until the new academy, which is to be erected on Lafayette avenue, is finished the concerts under the auspices of the Brooklyn Institute of Arts and Sciences will be given as heretofore at the Baptist Temple, Association Hall and at Plymouth Church. The new musical prospectus includes many of the big musical attractions. Mme. Schumann-Heink, who arrived from Europe last Thursday, will open the season with a song recital at the Baptist Temple on the evening of October 18. The great German contralto will be assisted by other artists, to be announced later. The usual five concerts by the Boston Symphony Orchestra and the Kneisel Quartet are announced. Other orchestral concerts will include the New York Symphony Orchestra, under the direction of Walter Damrosch; the Pittsburgh Orchestra, under the direction of Emil Paur, and the New York Philharmonic Orchestra, under the direction of Safonoff. The Mendelssohn Choir, of Toronto, will appear in joint concert with the Pittsburgh Orchestra, on the evening of February 14. The program will include Beethoven's "Ninth" symphony. The concert will take place at the Baptist Temple.

Song recitals will also be given by Mme. Sembrich and Mme. Nordica. The first concert by the Boston Symphony takes place Friday evening, November 9. The date of Mme. Sembrich's recital is November 15, and Mme. Nordica will appear on the evening of November 30. A very important announcement is that Saint-Saëns will give an organ recital the evening of December 27, at historic Plymouth Church. Monday of Christmas week "The Messiah" will be sung by the Brooklyn Oratorio Society, under the direction of Walter Henry Hall. Another announcement of first importance is that Rosenthal will give a recital at the Baptist Temple, December 13.

The Savage English Grand Opera Company will appear at the New Montauk Theater during the week beginning December 17, and the company will devote the entire week of six evenings and two matinees to "Madam Butterfly," by Puccini. This operatic engagement will also be under the auspices of the Institute.

After the new year Paderevski will be the soloist at the January concert of the Boston Symphony Orchestra. The Olive Mead Quartet will give a special concert January 17, at Association Hall. Mme. Melba, it is announced, will as-

sist the Boston Symphony Quartet at a special concert in the Baptist Temple, January 31, Willy Hess, leader. The concert by the New York Philharmonic Society will not take place until April 4, but it is already stated that a Russian program will be given, including the "Pathétique" symphony, by Tchaikovsky. Josef Lhevinne will be the assisting pianist on this notable occasion. The Brooklyn Arion, under the direction of Arthur Claassen, and the Brooklyn Sängerbund, under the direction of Hugo Steinbruch, are engaged for concerts booked after the new year.

Preceding the concerts by the Boston Symphony Orchestra, lectures on the programs will be given by Henry T. Finck, musical editor of the New York Evening Post; Charles M. Skinner, musical editor of the Brooklyn Eagle, and R. Huntington Woodman, vice president of the Department of Music. The lecturers will be assisted by local pianists. There will be other lectures on music during the season by Thomas Whitney Surette, Carl Fiqué, Daniel Gregory Mason, John C. Griggs and Mary Gregory Murray. Organ recitals will be given by resident organists.

The Institute is negotiating with musical managers for other artists, who will be heard in Brooklyn between Thanksgiving and Easter. The closing concert is scheduled for May 2, but no program for that date has been arranged.

Rudolf Ganz in Berlin.

Rudolph Ganz, who is not only distinguished as a master virtuoso, a pianist of great capacity but also as a musician with rather rare attainments in his art, has been in Europe for some time, having left Chicago early in the summer. Mr. Ganz is now in Berlin but this month he begins a Swiss tour playing with the orchestras at Zurich, Geneva, Lausanne, Basel and other places, and then following with recitals. His engagements will keep him in Europe until the month of December, when he will return to this country to play for the balance of the season in America.

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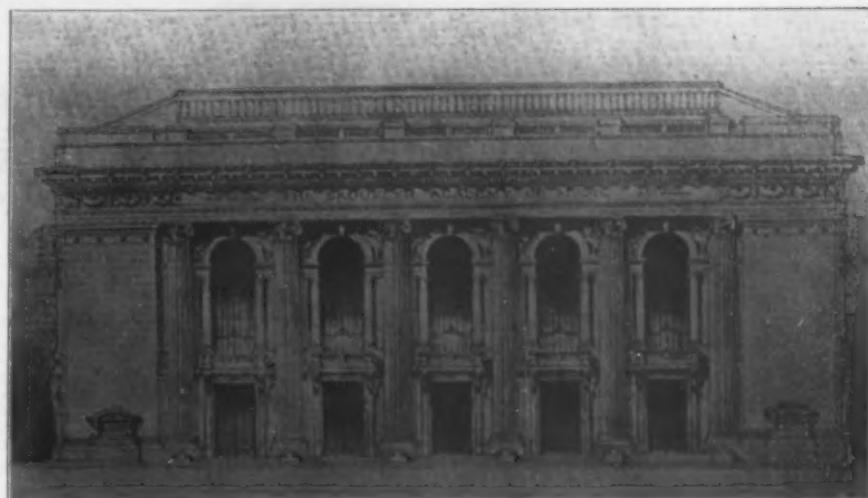
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rector of Victoria University Department of Music; Miss Ruth
McLynn, Principal of Department of Music, Women's College,
Charlotte, N. C.; Miss A. E. Brown, Los Angeles, Cal.; Miss Dolores
Grotzinger, Colorado Springs; Mr. A. Berne, Newark, N. J., and
others.

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HOTEL CECIL.
LONDON, SEPTEMBER 5, 1906.

Charles W. Clark, the American baritone, has been specially engaged for the Birmingham Festival, to sing the part of Judas in "The Apostles." The engagement was made at the request of Sir Edward Elgar himself. Mr. Clark, it will be remembered, made his first important appearance in London at the Elgar Festival of 1903. He will also sing at one of the London Ballad concerts of this season, and fulfill engagements with the Liverpool and Belfast Philharmonic societies.

A vocalist who was very popular in London a few years ago, Marguerite Macintyre, will make her reappearance here in the German opera season of next January. Miss Macintyre, who has quite recovered from the ill health which necessitated her retirement, has been living for some time past in Berlin.

Ernest Sharp, whose name is familiar to every London concert goer, will give three recitals in Bechstein Hall, on October 25, November 1 and 12. The first will be devoted to Hugo Wolf's works, the second to those of Max Reger, and the third to "Songs from the New World."

Colonel Mapleson's offer for the Coliseum has been refused, it is said, the shareholders having heard that an American syndicate had their eye on the theater, with a view to acquiring it for a musical comedy house. However, the Colonel says that he has another London theater in view which "could be converted into a fine opera house." He proposes to present for the first time in London operas by Mozart, Gluck and Bach (never before performed), Meyerbeer, Rossini, Gounod, Bizet and Verdi. Also he has discovered, we are told, a wonderful Italian tenor, and other remarkable singers.

Gliere's symphony in E flat, which was played for the first time here at last Tuesday week's Promenade Concert, is in many ways a curious work. Written in 1899, when its composer was twenty-five years old and still a student, it bears throughout very strong traces of the influence of Tchaikovsky's work, and, in a lesser degree, that of other composers. Notwithstanding this, the symphony contains much that is interesting, and shows its composer to possess a genuine gift of musical expression. Like a good many other symphonies which the young Russian school are turning out rapidly, it lacks any touch of greatness just because it is so obviously an imitation.

In Gliere's symphony one finds all the melodic outlines similar to those of Tchaikovsky (especially in the use of soaring octave passages in the strings), and to a certain extent the same method of treating the material. Nevertheless some of Gliere's themes are of much beauty, and they are always interesting. The second movement (scherzo and trio) is the best of the four. It is written in five-two, five-four time, and it is a remarkable piece of work for a young composer. It is doubtful if any of our

young native composers of the same age could turn out such an effective movement. Mr. Wood obtained a remarkably fine performance of the symphony, which was well received by the audience.

Of the making of "witch music" there is no end, and the number of orchestral and other works which attempt to illustrate the favorite methods of locomotion adopted by witches (through the air or otherwise) must total up a respectable figure. Therefore, it was something of a shock to me to find that M. Liadow's tableau-musical, "Babajiaga" (played on Thursday) was only a witch ride after all. His witch differs from the common variety, in that she rides in a mortar through a forest instead of upon a broomstick in the air. Not that this would affect the music very much, although it might have meant the substitution of a glockenspiel for the xylophone M. Liadow has employed. It is a picturesque little work, scored with the brilliant facility which seems to come naturally to most Russian writers. Its musical contents are not highly original, however; one or two ideas have been obviously taken from the "Walkürenritt."

This week's novelties at the Promenades are August Enna's symphonic poem, "Märchen" (played last night), Georges Dorlay's symphonic poem, "St. Georges" (down for Thursday), and Granville Bantock's orchestral settings of two Sappho poems. The second of these is really not new to London, for it was played a season ago at the Crystal Palace, and was very severely criticised, so that the management are somewhat courageous in producing it. Granville Bantock has been honored with some attention in the German press lately and has been declared by at least one writer to be a pioneer of a new form of lyrical expression. We shall look forward, therefore, to these new orchestral songs of his, which, like so many of his former ones, are Eastern in character.

Next week Ernst Boehe's "Odysseus Fahrten" and Bruneau's entr'acte symphonique from "Messidor" will be played on Tuesday and Thursday respectively.

Frederic Austin will be one of the vocalists who will accompany the Yorkshire Choir on their visit to the Rhine towns this month.

Nathan Fryer, a pupil of Leschetizky, will make his debut in London about the end of February.

The autumn festivals are upon us, and the first, the Three Choirs Festival, at Hereford, commences on Sunday. The new works to be heard during the festival are not important. Parry has provided his usual pot-boiler, entitled "The Soul's Ransom," a sinfonia sacra, and Dr. Walford Davies has manufactured another Bach imitation in a setting of "Lift Up Your Heart," which he, too, has styled a "sacred symphony." Both "Gerontius" and "The Apostles" will be given; also Part II of Bach's B minor Mass, and Berlioz's "Te Deum."

At the Birmingham Festival (October 2, 3, 4 and 5), in addition to Elgar's new work, Percy Pitt's "Sinfonietta" in G minor, Mr. Holbrook's setting of "The Bells," and Granville Bantock's setting of a part of "Omar Khayyam" will be performed for the first time. Mischa Elman will play the Tchaikowsky and Beethoven concertos. Beethoven's Mass in D and Bach's double motet, "Sing Ye to the Lord," will also be heard during the Festival.

OTHER LONDON ITEMS.

Perceval Allen is the soloist who has been heard oftenest at the Promenade Concerts. Her repertory is a varied one, for she sings Wagner arias on Monday evening, ballads, selections from oratorios and classical airs on other evenings, and all seem to be equally in her line. Miss Allen has been studying with Shakespeare for a number of years and is a fine exponent of that teacher's method. She is engaged for some of the autumn music festivals and has a busy season in prospect.

The Moody-Manners Company, after its very successful summer season at the Lyric in London, has, following a fortnight's rest, opened for the winter and is at present playing in the suburban theaters of London. Mr. Manners was fortunate enough to make not only an artistic success this summer, but also a pecuniary one as well; the first time he has done so in this city.

The custom of laying down straw in front of a house where there is a serious illness has been utilized, according to London Womanhood, for quite a different purpose. Here is what it says: "A well known West End hostess, who found the noise of the passing traffic interfere seriously with the enjoyment of her guests at the musical 'at homes' she often gives, conceived the idea of having straw laid down outside the house on the days she was holding such functions in the same way as is done in cases of illness. The beauty of a song is often marred, if not completely spoilt, by the rumbling of motor and other vehicles and the discordant sound of the hooting motor warnings, and it was found that her plan to a great extent mitigated these annoyances. The cost of carrying out such a plan is about £5."

Mr. and Mrs. Reinhold Faelten sailed for Boston on August 31 on the Republic. Their summer has been spent in Germany among friends and relatives, with trips to various cities and the Hartz Mountains, where they rested for a fortnight. They will reach Boston in time for the opening of the autumn session of the Faelten Pianoforte School.

The Magic Piper, Death.

Across the silence of the hills
(Oh, distant hills of dream!)
The Piper's magic music shrills
And ripples like a stream.

Beyond the moor, beyond the fen,
Thin, tremulous, and silver clear,
It pierces to the souls of men,
It calls—and they must hear.
The voice of all the crowded town
(Oh, voice of tears and laughter!)
The Piper's charmed note shall drown,

They turn and follow after.
By its wild lure their feet are drawn
To walk a way they do not know,
Whatever heart be left to mourn,
It calls—and they must go.
They leave their hearts' desire behind
(Oh, witching tune the piper plays!)
None know what they may hope to find,
What waits beyond the trackless ways.
No grief can hold, no love can keep,
No wild regret their eyes can dim,
Whatever heart be left to weep,
The Piper calls—they follow him.

—Pall Mall Magazine.

LONDON ADVERTISEMENTS.

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RUTH LYNDY DEYO'S ART.

Ruth Lynda Deyo, the young pianist, whose public performances last season are recalled with pleasure, will be heard again in the United States this winter. More commendation, from critics, on the concerts of the past musical year, include:

Ruth Lynda Deyo made her professional debut in Berlin several months ago, and, after being acclaimed by the critics and other musical connoisseurs there and in Leipzig, where she subsequently appeared as soloist with the famous Gewandhaus Orchestra, met with equal favor in London during the past summer. The Associated Press brought the American public tidings of her success in Germany last spring and since then not a little curiosity has been felt by those keeping in touch with the developments in the musical world, regarding the ability of this fair American of whom report spoke so flatteringly and whose achievements abroad have tended to inspire in our German and British cousins who have heard her performance a greater respect for our native talent. She interested one immediately. She aroused the feeling that she was capable of doing something unusual and she did so. Although rather frail looking, she inspired confidence in her power of endurance by addressing herself to a monumental task at the very outset of her performances. Chopin's fantaisie in F minor is one of the Pole's works that is beloved only by pianists capable of surmounting its enormous difficulties. It is a Titan among compositions for the piano and is not to be approached without fear and trembling by any artist save the one qualified to meet its formidable requirements. It is not a work in which a clever pianist may sentimentalize and fancy he is interpreting Chopin. It is the product of a genius at white heat, and in order to set forth effectively its contents the player must have the proverbial hand of steel in the velvet glove; must be able to summon tremendous dynamic power in the chordal passages, and must possess a technic that makes light of any difficulty.

Miss Deyo nobly met the requirements. Firmness of touch, remarkable plasticity in execution and physical strength almost masculine in its vigor, enabled her to dispose of the heavy chords, oft recurring triplets, straining octaves, sweeping cadenzas, assertive arpeggios and the other trying obstacles, with which the score bristles, in a confident and easy manner. Combined with her technical virtuosity were a breadth of style, a nervous energy, an intensity of feeling, a temperamental warmth and an emotional capacity that imparted a splendid coloring to her proclamation of the composer's impassioned mood and rich harmonies. There were electrifying moments in her performance that recalled the best efforts of Teresa Carreño and Fanny Bloomfield-Zeisler.

In the MacDowell numbers the crispness, grace and delicacy of her execution, and the lovely quality of tone produced, advanced her in the esteem of her hearers. Her own compositions showed ability as a creative musician.—Newark Evening News.

Ruth Lynda Deyo received an enthusiastic greeting at Vassar College Friday evening, in the old chapel, now the assembly hall, when she gave a piano recital which convinced Vassar that she has a great future, in fact, that she has a present which is worthy of the enthusiasm and delight of a Vassar audience. Only students and members of the faculty heard the recital. Miss Deyo's first number was sonata of Schumann, which she played with delicacy and fire. Then came three Chopin numbers, tarantelle, etude and scherzo, C minor. The last number aroused genuine enthusiasm and for an encore Miss Deyo played a prelude of Chopin. The Chopin numbers brought out her breadth of style and comprehension of that composer. In another group Miss Deyo played a barcarolle, A minor, No. 5, of Rubinstein, and closed her program with MacDowell numbers, "Improvisation," and concert etude, op. 36. The old chapel rang with applause at the close of the program, and it would not cease until Miss Deyo played two extra numbers. They were MacDowell's "Shadow Dance" and one of her own compositions.—Poughkeepsie Eagle.

Ruth Lynda Deyo, who was a pupil of MacDowell and has been playing with marked artistic success in London and on the continent, made a deep impression by her performance of MacDowell's "Sonata Tragica," op. 45. Miss Deyo is a young pianist likely to win recognition here, from the obvious fact of deserving it. She performed also yesterday in one of MacDowell's "Sea Pieces," "Ocean, Thou Mighty Monster," in a Tchaikowsky number and a scherzo of her own composition.—New York Mail and Express.

Miss Deyo disclosed wonderful qualities—technical and musical—in MacDowell's "Tragic Sonata." Miss Deyo revealed completely the beauty and depth of this great composition, and made the admirers of the American genius sad indeed as they recalled his present mortal condition. By the performance of the Rubinstein barcarolle and her own scherzo in B minor, Miss Deyo further established her artistic powers. It would seem needless to add that the concert brought ovations to both Mr. Bispham and Miss Deyo and the accompanists of the evening.—MUSICAL COURIER.

During the season now ending the MacDowell Club has held a number of exhibition meetings that have yielded some notable occasions—music of significance and value—some of it virtually unknown—has been performed by Ruth Deyo, a young and hitherto unrecognized American pianist of striking gifts.—The Critic.

Ruth L. Deyo, looking slim and girlish in a dainty gown of accordeon-plaited white museline, made an emphatic impression by her admirable playing of her master's "Sonata Tragica," op. No. 43, in which she revealed a fine technic and sympathetic liquid touch. She was equally happy in her rendering of a Rubinstein barcarolle and a scherzo of her own composition.—New York Herald.

The piano soloist was Ruth L. Deyo, pupil of the great MacDowell, and a young woman of genuine talent. She played this unfortunate composer's "Sonata Tragica," op. 45, a colossal work, symphonic in proportions, and in view of MacDowell's breakdown, of deeply pathetic interest. The sonata reminds one of Schumann, to whom in genius as in affliction, MacDowell is akin. Besides this, Miss Deyo played a Rubinstein barcarolle and a B minor scherzo of her own composition. Temperament and a strength that is almost virile characterize Miss Deyo at what is doubtless the opening of a great career.—Brooklyn Standard Union.

Ruth L. Deyo gave a performance of MacDowell's "Sonata Tragica," op. 45, that was masterful and gave great pleasure to the connoisseurs of piano music, though the composition is somewhat beyond popular appreciation. The Rubinstein barcarolle, which she played subsequently, was doubtless more pleasing to the majority. She also played a scherzo in B minor, of her own composition, which was very effective.—Brooklyn Life.

The Divine Fire.

He who hath the sacred fire
Hidden in his heart of hearts
It shall burn him clean and pure,
Make him conquer, make endure.
He to all things may aspire,
King of days, and souls, and arts.
Failure, fright and dumb dismay
Are but wings upon his way.
Imagination and desire
Are his slaves and implements.
Faiths and foul calamities,
And the eternal ironies,
Are but voices in his choir.
Musician of decreed events
Hunger, happiness, hates,
Friendships lost, all adverse fates,
All passions and all elements,
Are but golden instruments
In his glorious symphonies.
Subject to his firm decrees
Are the heavens, are the seas;
But in utter humbleness
Reigns he, not to ban but bless—
Cleansed and conquering and benign
Bearer of the fire divine.

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BISPHAM

THE MOZART FESTIVAL AT SALZBURG.

(CONTINUED.)

SALZBURG, August 22, 1906.

Saturday of the Festival week was eventful. Besides the celebration of the Emperor's birthday, there occurred the third grand concert of the series, as already recorded in my previous letter; and in the evening was presented in the Opera House the "Marriage of Figaro," exclusively with the personnel of the Vienna Imperial Opera, under the leadership of its renowned director, Gustav Mahler. Everything, from the orchestra and the singers down to the stage decorations and the theater servants, belonged to its retinue, and the performance was a masterpiece, to fully justify the worldwide fame of the institution. It may be accounted a triumph of Mahler's genius. With his consummate understanding and measurement of the proper value and adjustment of even the minutest features, he has brought his forces to a climax of excellence, closely verging, it may truly be said, on absolute perfection. The voices, all of beautiful quality in themselves, manifest, furthermore, the unusual properties of thoroughly artistic culture and use; and the incomparable discipline of their redoubtable leader has reduced the work of singers and orchestra alike to finest proportions and harmony in ensemble, resulting in the perfect blending of all the forces and the most exquisite effects in detail. The cast was of such rare superiority that one could scarcely even wish for a better. Pre-eminently delightful were the impersonations of Laura Hilgermann as the Countess, and Frau Gutheil-Schoder as Susanne. Frau Hilgermann is a beautiful woman, of sweet and gracious personality; and besides her lovely voice and singing, she infused into her part such grace, esprit and charm as to completely conquer her audience; while the vocal art and the delicious piquancy, vivacity and humor of Frau Gutheil-Schoder's Susanne were irresistible. Weidemann as the Count was also exceedingly good. He has a commanding presence, a fine voice and marked dramatic gifts. Fräulein Kinrina as Cherubino sang and acted to perfection, and all the lesser personages of the opera were likewise admirably depicted—Herr Haydter appearing as Dr. Bartolo, Brener as Bastilio, Fräulein Petra as Marcellina, Felix as Antonio, Fräulein Michalek as Barbarina, and Artur Preuss as Don Curzio. The one who was perhaps not fully up to the general high standard maintained throughout was Mayr, who sang as the hero of the title role.

Though in voice and singing an admirable artist, his huge and portly dimensions were not exactly compatible with the type of light and nimble elegance which we are wont to associate with the very name of Figaro; and his acting, while remarkably good in many respects, did not, it must be said, convey much idea of the inimitable finesse, humor and address that essentially characterize the wily barber.

Mahler's conducting was a chef d'œuvre. From where I sat I could watch him perfectly, and it was a treat not to be missed! He is certainly one of the most magnetic, as well as powerful, leaders of the day. Every line of the keen, tense face, and every curve of the tightly compressed lips bespeak iron and energy and will, and irresistibly compel the observer's interest; and with the first movement of his baton, one instinctively feels that he is indeed "a ruler by right divine." His look is as eloquent as his gestures, and often indeed he appears to direct more with his eye than with his hands. His gestures throughout the other evening were singularly quiet and self contained, yet in the least of them there was a world of meaning and authority.

Contrary to the preceding performances of "Don Giovanni," in which the Italian text was employed, the "Marriage of Figaro" was given in German.

A noteworthy feature introduced by Mahler into the performance of the opera was the use of the recitative secco by the singers in place of the customary spoken dialogue. It was a most grateful and praiseworthy substitution, and

one which it would seem other opera directors might adopt to advantage, proving, as it does, both more effective and more in harmony with the whole body of the work, than the usual spoken interpellations.

Sunday, August 19, brought with it the fourth and last concert of the Festival, composed entirely of religious music. It opened with Michael Haydn's motet, "Tenebrae factae sunt," for mixed chorus. This was given in commemoration of the centennial anniversary of the composer's death, who passed away at Salzburg, August 10, 1806.

Mozart's "Ave Verum," for chorus and string orchestra, followed, and then came his immortal "Coronation Mass," in C major, composed in Salzburg in the year 1779.

The program closed with the sublime "Te Deum," in C. This concert was conducted by J. F. Hummel, musical director of the Mozarteum. The choruses were sung by the Women's Chorus of the Mozarteum, and the "Salzburg Liedertafel." The soloists were Enny Karvassy-Borchert, soprano; Virginie Fournier, contralto, and Artur Preuss, tenor, all three from Vienna, and Hermann Bray, of New York, bass. The orchestra was that of the Cathedral Mu-

visiting musicians and many others attending the Festival were assembled. Lilli Lehmann, Reynaldo Hahn, Richard Mayr and Count Gandolf Kuenberg, president of the Mozarteum, were among those present.

It proved a very merry as well as memorable affair, and was protracted till about 4 o'clock in the afternoon. Addresses were delivered, toasts given, and thanks and congratulations tendered the assisting artists and the organizers of the festival.

The second performance of "Figaro" was given that evening, and formed the fitting close to the last chapter in the seven days' memorial homage to the genius of Salzburg.

Not many miles from Salzburg lies St. Gilgen, the native town of Mozart's mother, and here an interesting ceremony occurred during the Festival week. This was the unveiling of a memorial tablet to Mozart's mother and his sister Marianne (better known by her familiar epithet, "Nannerl"), which has been placed on the walls of the house in which the mother was born, and where later the sister lived for many years.

The event took place under the patronage of the Princess Francisca von und zu Lichtenstein, and many distinguished persons were present, including His Imperial Highness the Archduke Eugen, patron of the Salzburg Festival, the land president, Count St. Julien-Wallsee, and the leading members of the Mozarteum committee. The tablet, which was unveiled by Prof. Dr. Hans von Frisch, of Basle, is of marble from the Kiefer quarries, in Oberalm, and is the work of the Vienna sculptor, Jacob Gruber.

The design reveals the heads of both mother and daughter, and beneath them the following inscription: "Geburtshaus der Mutter Mozarts. Seine Schwester Nannerl wohnte hier, 1784-1801." ("The house in which Mozart's mother was born, and where his sister Nannerl lived from 1784 to 1801.")

After an address by Professor von Frisch the ceremony closed with Mozart's "Bundeslied," intoned by the Hummel Liedertafel, and fragments from the "Zauberflöte," played by the band of the Fourth Regiment of the Tyrolean Imperial Jägers.

A telegram from the Emperor of Austria was received last week by the participants in the music festival, in reply to a message of greetings and homage sent to His Majesty on the opening of the great event. The dispatch runs as follows: "From the adjutant general of His Majesty the Emperor and King, to his Excellency Grandoff Count Kuenburg, Salzburg. His Majesty sends to your excellency, to the artists assembled in Salzburg in celebration of Mozart's one hundred and fiftieth birthday, and to all the other participants in the festival, his warmest thanks for the expressions of loyalty and devotion tendered him; and desires with all his heart that every possible success may attend this festive celebration organized by the Mozarteum Institution and sustained by the patriotic spirit of the people. By order of His Imperial Majesty."

A so called "lottery" has been started in Salzburg for the purpose of securing funds for a new concert hall, to be erected to the memory of Mozart, and especially for the performance of his works. The site proposed for the building is in the Mozart platz, facing the famous Schwanthaler Monument to the imperishable composer. The lottery will close in October. There are some val-



CONDUCTORS OF THE FESTIVAL.



MOZART'S GARDEN HOUSE.

The little garden house in which Mozart composed his opera, "The Magic Flute," and which has received the name of "The Cradle of the Magic Flute." The house, which was attached to the property of the princely house of Starhemberg, in Vienna, was generously donated by Prince Camillo Starhemberg to the "Mozarteum" in Salzburg, and was transported at great cost to the latter town in 1877. Its present site is on the Kapuziner Berg in Salzburg.

uable prizes offered, among them being a handsome concert grand piano from the celebrated firm of Bösendorfer, in Vienna.

Dr. Ernst Sayl, of St. Louis, Mo., U. S. A., well known in America as a lover and patron of music, and a member of the Schlaraffice, attended the Salzburg Festival. Dr. Sayl manifested deep interest in the event, and appeared greatly impressed with the results achieved by the Mozart Gemeinde and the spirit animating its members. He has conceived the important idea of founding in our country a Pan-American Mozart Society, probably as a branch of the International Association, and to which all American lovers and admirers of Salzburg's greatest son will be cordially invited to join. Dr. Sayl will sail for America within a few weeks' time, and it is his intention to set about the accomplishment of his new scheme immediately upon his return.

One of the most interesting personalities to be met in Salzburg is Herr Joh. Ev. Engl, secretary and administrator of the Mozarteum and keeper of its archives, with

whom I have had the pleasure of two most interesting interviews during my visit. As the result of almost a lifetime of patient and fruitful study and research, Engl probably knows more today about everything connected with Mozart, his life and works than any man living. The Mozart Museum and the little house in which the composer wrote "The Magic Flute," transported at great cost from Vienna to Salzburg, and now situated on the beautiful "Kapuziner" mount, are under his especial charge. He it was who discovered the grave of Mozart's father, which had lain for years in forgotten obscurity in St. Sebastian's Cemetery in Salzburg, until Engl's tireless investigations at length succeeded in identifying it beyond doubt as the last resting place of Leopold Mozart. Engl has come to be regarded as such a Mozart authority and expert, so to speak, that he is consulted by musicians and musical litterateurs in all parts of the globe in regard to different vexed or uncertain points pertaining to the composer and his history, the authenticity of various Mozart relics, etc.

Though Herr Engl has now reached the venerable age of seventy-two, it is to be hoped that he will be spared for many a year yet to the Mozarteum, which possesses in him,



MOZART'S CONCERT PIANO AND SPINET.

Mozart's piano and spinet, as they formerly stood, in the room of the museum, where he was born. No. 1, with view of this room shows the present arrangement of the latter. The spinet now occupies a position by the rear wall of the room, which view No. 1 does not show.

doubtless, its most invaluable as well as one of its most influential, active and devoted members. ETIENNE.

Entrance Examinations at the National Conservatory.

The twenty-second annual entrance examinations at the National Conservatory of Music, 47 and 49 West Twenty-fifth street, are being held this week. Monday the examinations opened in the violin and other orchestral instruments. Yesterday (Tuesday) students in piano and organ were examined. Today (Wednesday) voice trials are going on in the Singing Department. Saturday is children's day, and little applicants in piano and violin will be heard and assigned to classes. Wassili Safonoff, is the new director of the Conservatory. The artistic faculty, also, includes, Adele Margulies, Leopold Lichtenberg, Leo Schulz, Max Spicker, Eugene Dufreche, Henry T. Finck and Charles Heinroth.



ROOM IN WHICH MOZART WAS BORN.

The bust in the corner marks the spot where Mozart's cradle formerly stood. Against the left hand wall is seen his concert piano. Above the latter is the portrait of the Mozart family by the Italian artist, De la Croce. Next it is the portrait of Mozart at six years of age, in court costume. To the right, the portrait of his sister. On the other wall, next the bust, the portrait of Mozart's youngest son, Wolfgang. Next it, the two sons as children. The third portrait is that of Carl, the eldest; and below hangs another portrait of Mozart's sister, "Nannerl."

Camille Erlanger's opera, "The Polish Jew," is to be heard at the Vienna opera this season. Thorel and de Grammont are writing a libretto from Gerhart Hauptmann's "Hannele," for which Erlanger (who is at present in Carlsbad) is to write the music. The work is alluded to as a "rêve lyrique, of two acts and six tableaux."

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FOREMOST EXPONENT

IRISH BALLADS

CALIFORNIA MUSIC PROGRESSING.

Los Angeles, Cal., September 5, 1906.

When the news of the great San Francisco disaster was heralded throughout the world consternation reigned in musical circles, for it was at first thought that musical life had been paralyzed beyond recovery for some time to come. Since that time, however, every week brought new surprises. The musical cult recovered rapidly from the shock, the teachers rallied the pupils together and began to give lessons almost immediately; the University of California continued giving symphony concerts and chamber music recitals with unexpected financial success, and plans were immediately made for the ensuing season. Comic opera has been exceedingly successful at Idora Park, Oakland, for several months, and there is no abatement in the attendance. Park bands are giving concerts, eight or ten cafés have reopened their doors and employ their old orchestras, and today there are nearly as many professional musicians employed in San Francisco as before the catastrophe. Now the theaters are opening one after the other. This will employ still more musicians, and it is safe to state that as a matter of fact the musical contingent has recovered as rapidly as any enterprise of commercial magnitude.

But the most surprising fact so far reported was the unanimous statement, based upon irreproachable authority and received by me through private channels, that last Saturday evening, when the University Symphony Orchestra gave a rendition of Mendelssohn's "Midsummer Night's Dream" by moonlight, no less than 7,000 people attended this concert. Eye witnesses claim that every seat in the vast amphitheater was occupied. Surely in the face of past circumstances this is a marvelous fact, and the public of San Francisco and environments is entitled to unlimited praise for its splendid attitude toward the University and its music. The concert was an unqualified success, artistically and financially, and gives a good idea of the reception that will be accorded visiting artists next season. One is almost tempted to predict that the ensuing season will be more successful in concert attendance than the seasons past. A careful examination of musical conditions in Northern California has revealed the fact that Berkeley has benefited most through San Francisco's temporary relapse. Most of the leading teachers who left the city have settled in Berkeley. The same may be said of the union musicians. During the last two or three months the most musical events occurred in Berkeley. There are the symphony concerts and the chamber music recitals by the Minetti Quartet. Then Charles Dutton contributes a great deal toward the private musicales, while Fred Maurer has done a great deal to bring life in the college town. Mackenzie Gordon, Hether Wissner and other well known musicians have kept music before the public during the last few months. With such energy and such untiring aggressiveness the musical condition of San Francisco and environments will never lose in magnitude.

Another sign of musical awakening in San Francisco is the fact that efforts are being made and prove successful

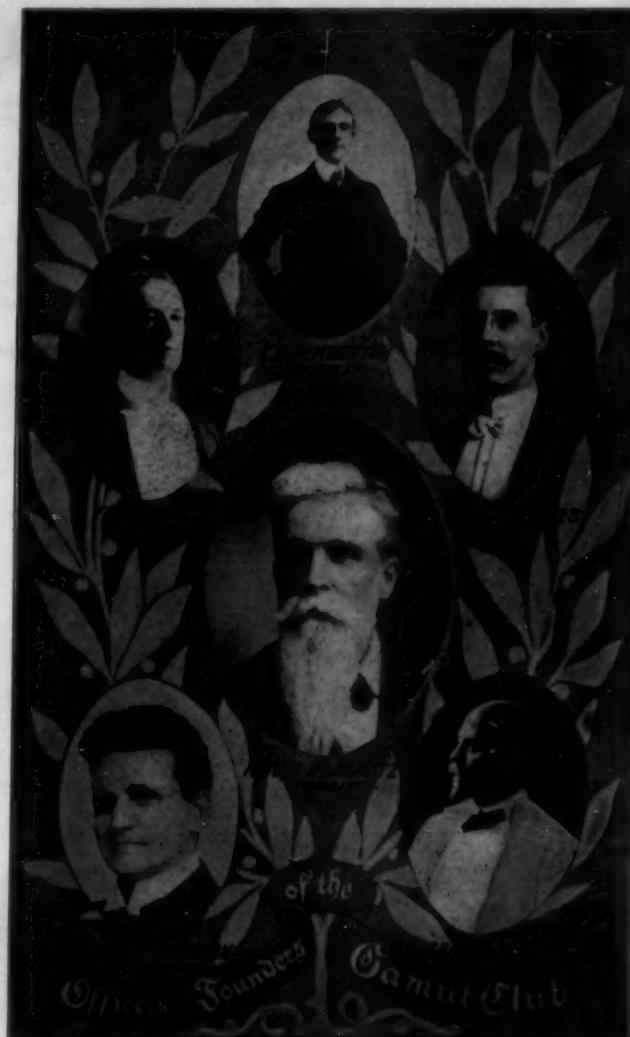
of the organization of a strong California Music Teachers' Association, the purpose of which is to bring the profession in closer contact, and through personal efforts cause the formation of a stock company which will erect a Temple of Music for San Francisco, so that visiting artists will have an opportunity to appear favorably before the public. The building will represent a studio building, and men have already been found who are willing to advance the necessary capital as soon as the organization is definitely effected. It has been suggested, and the suggestion has met with unanimous approval of every one of those interested

duties at the University. So it is certain that the musical future of San Francisco is assured and the systematic co-operation of all elements active in music is bound to systematize musical endeavor in such a manner as to endow the musical element with a power hitherto absent by reason of the various friction that weakened concerted efforts.

But Northern California is not alone in its endeavor to combat apparently unsurmountable obstacles with organized effort. In Los Angeles there is now in the course of operation an institution which will have the same effect upon the musical life of Southern California as the proposed California Teachers' Association will have upon the life of Northern California. I refer to the Gamut Club, an organization solely composed of music teachers as active members and their friends and sympathizers as associate members. A short time ago this club took possession of its new headquarters, which consist of one of the finest equipped and handsomest appearing edifices in Los Angeles. At the meeting which took place last evening the Gamut Club elected twenty-nine new members, which brings the membership list up to 129 members. The Gamut Club Building Association, an outgrowth of the Gamut Club, and who actually made it possible for the club to obtain these handsome quarters, is selling stock so rapidly that at present \$8,000 have been assured by the disposition of stock certificates. At the meeting last evening alone \$1,270 were secured. The ceremonies that attended the inauguration of the new club headquarters were most impressive and gave evidence of the bohemian spirit that permeates this association.

The members of the club assembled in the spacious ballroom, and, led by a male chorus consisting of well trained, robust voices, who sang in a most inspiring manner the imposing Pilgrim chorus from "Tannhäuser," went to the reception hall, where a dim red glow of light gave somberness to the scene. There the members of the club formed a semi-circle around the fireplace, like a family around the hearth of its home. Charles F. Edson thereupon addressed the club, explaining in a few well chosen words the purposes of the organization, pointing out the fact that it was intended as an institution to cultivate fraternal brotherhood, aid in the spreading of art taste and art culture in Los Angeles, and assuring its members of the abolishment of all petty vices. Mr. Edson, with Joseph P. Dupuy on one side and Charles Bowes on the other, took hold of a few parcels, each of which represented one of the vices that contribute toward the unhappiness of mankind, and, as alternately each of the leaders of the ceremony revealed one of these parcels, they explained their meaning. The vices represented were: Avarice, Sorrow, "Knocking," Malevolence,

Hatred, Envy, Scandal, Wickedness and Vice. With each naming of the vice under discussion the readers read a quotation adequate to the fault, and after all were read the



in the movement, that Dr. J. Fred Wolle, head of the music department of the University of California and leader of the University Symphony Orchestra, should be elected president, and surely no better suggestion could have been made, for Dr. Wolle is certainly the leading musical factor on the Pacific Coast today, and he is singularly well adapted to bring all the musical elements together, being altogether aloof from the average teacher, as he cannot give private lessons, his entire attention being required by his

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symbols were put in the fireplace, a torch was handed to President Adolph Wilhartitz, which Mr. Edson called the torch of Love and Charity, and with this the president ignited the vices and the club watched them burn to ashes.

After this ceremony was concluded, Harry Clifford Lott sang the prologue from "Pagliacci" in truly inspiring fashion, after which the library was dedicated. Then the

of W. H. Lott the Gamut Club members sang the Stein' song in truly inspiring fashion. The officers of the Gamut Club are at present: Adolph Wilhartitz, president; Harley Hamilton, vice president; Charles E. Pemberton, secretary and treasurer; executive committee, Messrs. Skeele, Gates, Poulin, Dupuy and Behymer; membership committee, Messrs. Krauss, Stamm and Colby.

Lee Arthur Myers, a well known baritone, of Southern California, sang recently at the Presbyterian Church at Wewoka, Ind. Ter., with much success. The press gave him considerable praise and spoke of Mr. Myers as a most efficient entertainer and as an especial favorite. Mr. Myers expects to leave for New York in the near future to finish his musical education. He has a remarkably clear baritone voice, and one of his advantages is a good diction.

One of the recent musical attractions at the Orpheum here was Argiro Kastron. This young artist appeared with Calvé during her last season, and duplicated her success with the audiences in this city. Miss Kastron pleased particularly by reason of her fine technic and the musical temperament that characterized her interpretation.

The Mansfeldt Club gave a most artistic recital at the residence of M. H. de Young, 1919 California street, San Francisco, on the afternoon of September 1. The participants were: Eula Howard, Selma Werner, Fernanda Pratt, Joan Baldwin, Hazel Knowles and Josephine Coonan. There was a large and select audience present and the program was reported to be one of the most artistic and best executed presented in San Francisco for years.

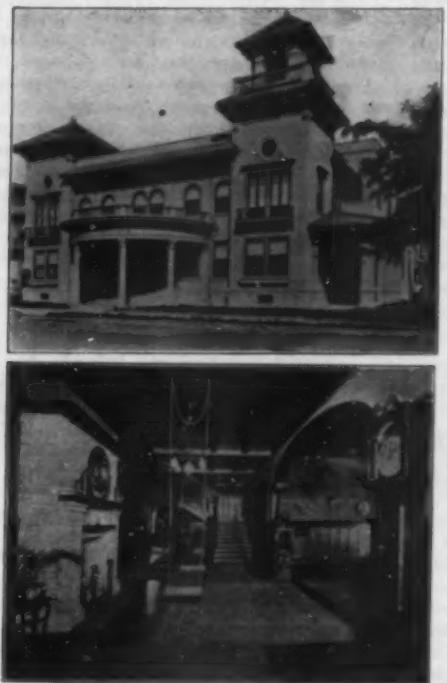
The friends of Hugo Mansfeldt are pleased to hear that he expects to enter upon a concert tour on the Pacific Coast. He is already being booked very heavily and his tour promises to be a great success.

ALFRED METZGER.

Victor Küzdö, the Hungarian violinist, has resumed his local studio and concert work, after a restful summer. He devoted several weeks to composing violin selections, one of which will be a companion piece to his "Niagara Reverie," which has attained much vogue among violinists throughout the country. "Mazurka Capricciosa" and "Chant de Sommeil" are two other new melodies now in demand by both amateur and professional violinists.

Leopold Littinsky, leader of the Lemberg Philharmonic, died not long ago, of blood poisoning.

At Scheveningen there was a successful production recently of Reinhold Hermann's vocal scene, "Dido."



EXTERIOR AND INTERIOR OF GAMUT CLUB BUILDING.

members indulged in refreshments, and the evening was concluded with a literary and musical program. Among those who contributed to the program were: William E. Strobridge, pianist; Johann H. Zinck, tenor; Charles A. Bowes, baritone; the Euterpean Quartet, consisting of Messrs. Dupuy, May, Zinnamon and Wallace; Heinrich von Stein, pianist; Tom Karl, tenor; and under the direction

PITTSBURG.

PITTSBURG, September 13, 1906.

The Wylie String Quartet, under the direction of Ralph Wylie, and the Lyric Quartet, under the direction of Fred Wallis, are planning a series of concerts for the season.

George Simpson, who is in charge of the piano department of the Miss Barstow School, will open the season there September 26. The voice department will be under the direction of Louise Massey.

Jennie Shultz has returned from a two-months' vacation spent at her old home in Port Huron, Mich. She will reopen her studio at 816 East Ninth street.

Louis Appy, the cellist, has returned to Kansas City from Seattle, Wash.

Frank V. Steele, the voice teacher, who has been identified with Kansas City musical circles for the past six years, will leave this coming week for Chicago. He has many friends here who will be sorry to lose him, but he thinks it to his advantage to make the change. He already has a class in Chicago, and will divide his time between that city and Detroit.

The Schubert Club, under the direction of Gustav Schoettle, is to be reorganized this evening. The club has been doing practically nothing for some time, but the membership has kept in close touch. The club will give three subscription concerts, with out-of-town artists. Mme. Gadski will sing at the first.

Franklyn Hunt, the baritone, is again able to be out, after quite a siege of inflammatory rheumatism.

Laura V. Lull is reorganizing the Laura V. Lull Choral Club. The accompanist this year will be Bernice Springer. Miss Lull leaves next week for a vacation trip of a couple of weeks, after which she will take up her work again.

J. E. Zimmerschied, one of the best known orchestra leaders of this city, is rapidly recovering from a sunstroke which he has about a month ago.

Ruth Goodrich, a pupil of Mrs. Elliott Smith, gave a piano recital on September 3 at 415 Quincy avenue. Marion Hartley, soprano, contributed several numbers.

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SYRACUSE, N. Y., September 15, 1906.

While the summer months have not been noteworthy for any reproductive branch of musical activity in Syracuse, the creative genius has been busily at work in at least one musician. J. Christopher Marks, composer, and organist of the Church of Heavenly Rest, New York City, spent the month of August with his wife in this city, and devoted much of his time to the composition of a new Easter cantata for soprano, tenor, bass and chorus.

I had the pleasure of listening to the work played by the composer shortly before his return to New York, and was very favorably impressed by its merits. While most suitable for use as an Easter number, it can be used with good effect for other occasions. Devoutly religious, and in sentiment and action full of reverence, it abounds in those characteristics which go so far to make a work of its kind popular with listeners and performers. The bass acts as orator, and in impressive recitative tells the story of the Crucifixion. The soprano and tenor have several effective solos and one duet. Mr. Marks has shown much art and skill in the parts allotted to the chorus.

A pronounced feature of the work is its simplicity. While not beyond the ability of the average church choir, it is music of strength, character and originality. The cantata has been named "Victory," and is in three parts "In the Garden," "The Earthquake" and "At the Tomb." The words of the cantata, paraphrases of Scriptural texts, are by a Syracuse woman, Maude J. Sullivan. Mrs. Sullivan has arranged a text whose words are singable and whose meaning is in perfect harmony with the composer's ideas.

Mrs. Sullivan's stories and poems have been printed in many periodicals and her name appears with those of several well known composers on title pages of songs favorably known to the music profession. Aside from her literary ability, Mrs. Sullivan is a talented cellist.

The announcement of the appointment of Dr. George A. Parker as dean of the Fine Arts College of Syracuse University, to succeed the late Ensign McChesney, comes as welcome news to a host of friends and students of the university. Dr. Parker has been connected with the music department of the Fine Arts College for twenty-four years. A man of broad musical knowledge and marked executive ability, he comes prepared to do much good in the post to which he has been chosen. Dr. Parker is one of the founders of the American Guild of Organists, and is also connected with other organizations whose purpose is the

spreading of musical art. Dr. Parker will continue the same policy in the Fine Arts College as that of previous administrations. The weekly private recitals and monthly public recitals of the music students, which have attracted such widespread interest in the past, will also be continued. The Fine Arts faculty now numbers thirty-three teachers and the student registration is 800.

The victories of the Syracuse Liederkrantz and Arion at the recent Troy Sängerfest emphasize again the excellence of the German singing societies of the Salt City. Out of a possible 108 points, the Liederkrantz won 107, taking first prize in the first class. The prize song was "Verrousch Zerronnen." The men returned home loud in their praises of the ability of their director, Albert Kuenzlen. The Liederkrantz now has a total membership of 500, with a singing force of sixty-five. The recent addition of a number of new and fresh voices has given Professor Kuenzlen a capable body of singers.

The Arion Society took third prize in the second class. Henri Bitter is the Arion director.

William A. White has been chosen to head the normal music department in the new College of Pedagogy at the university. An interesting review of Professor White's work appeared in THE MUSICAL COURIER a few weeks ago. His new position will give Professor White opportunity to do valuable work in a line for which he is unusually qualified.

FREDERICK V. BRUNS.

The Virgil School of Music.

The Virgil School of Music, now located in the attractive Studio Building at Broadway and Eightieth street, is fully equipped with first class teachers in the three departments—piano, under the direction of A. K. Virgil, violin, under the direction of Joseph Kovarik, of the New York Philharmonic, and vocal, under the direction of Edward Hayes, formerly of Paris. During October, Mr. Virgil will teach a special class for teachers. Both Mr. and Mrs. Virgil were occupied this past summer with the agreeable work of revising Volume Two, of the "Virgil Method." A feature of this book, "Application of Technical Principles of Composition," will commend it to serious teachers. Mr. Virgil has been overwhelmed with requests from teachers who desire advice on the kind of compositions to give pupils while studying the Virgil method.

MYRTLE ELVYN, THE AMERICAN PIANIST.

Probably no pianist has done more for the reputation of American musicians abroad than Myrtle Elvyn, the charming girl virtuoso. Wherever Miss Elvyn has played in her tours of German and other countries she has plucked laurels of lasting worth; and her finish, exquisite taste, and true musical feeling have universally and spontaneously been praised in terms like the following:

"* * * Next came the American, Myrtle Elvyn. She played Chopin. As the young, fresh looking girl seated herself at the piano and began the Chopin G major nocturne, with sure touch but somewhat timidly, the hesitating question ran through many a mind, "Will she be able to conceive it?" Such an apprehension was unnecessary. Myrtle Elvyn did last it out. Her mastery of the keyboard merits admiration; her delivery is full of style, unified, one may even say big lined. An encore was demanded, and she chose Moskowski's "En Automne." How the tones pealed forth! With this encore the fair haired American won a new victory.—Breslauer Zeitung, Breslau, November 18, 1905.

The young American, Myrtle Elvyn, mastered the keyboard with wonderful endurance and bravura. She put great soul into the Chopin nocturne. And if with this number the girl virtuoso showed forth her art in sentimental playing, in the same master's A flat major polonaise she surprised us all the more with her astonishing power and elasticity of expression, and with her extremely clean renderings of the most rapid and difficult passages. The old master, Liszt, would have taken pure pleasure in her performance of his twelfth rhapsody. As expressed in this composition the sanguine and yet melancholy temperament of the Hungarian cannot be better depicted than by Miss Elvyn. In response to the stormy applause a charmingly given encore, one of Mendelssohn's "Songs Without Words," was played.—Altmärkische Zeitung, Osterburg, November 7, 1905.

Director Mahler, of Vienna, has been invited to conduct his sixth symphony in Munich with the Kaim Orchestra in November, and has accepted the invitation.

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The Neitzel Lecture Recitals.

Dr. Otto Neitzel, one of the celebrated pianists of Germany, is a man of so many versatile gifts that sometimes the pursuit of one causes the public to forget the existence of others. For several years after returning to Germany from a long sojourn in Russia, Neitzel devoted himself principally to writing musical criticisms for the Cologne Gazette. Meantime, his name on a specially fine edition of Schumann's works recalled him to the memory of a Germany agency, and a proposal was made for a concert tour, which was finally accepted. He was given a vacation during the winter of two months. Meantime, Neitzel had prepared a spoken form of introductions to his piano recitals, and the novelty of this, added to his fame as a critic, caused his services to be so much in demand that it was found impossible to fill all the engagements offered him. Besides, Neitzel desired to maintain his position as critic of the Cologne Gazette, an occupation exceedingly agreeable to his temperament and gifts. Although giving no less than ninety lecture recitals in Germany last winter, Neitzel was obliged to decline offers in Austria, Switzerland and France. In connection with Sarasate he gave eight recitals during the London season, and created an immense furor. The American tour had been repeatedly urged on his consideration, but only recently arrangements were made with the Cologne Gazette whereby he is permitted a sufficiently long vacation to accept one of the most favorable of the many offers made him to be heard in this country. To every musician, student and writer it will be of supreme interest to hear this remarkable man, who is at once a brilliant pianist, a remarkable lecturer, and the first authority on musical matters of the present day. A man of such unusual qualifications has every claim to be reckoned the most interesting of musical personalities.

Germaine Schnitzer to Play in This Country.

Germaine Schnitzer, the young pianist, whom Loudon Charlton has added to his list, is expected to arrive in this country early in November, and from all accounts an artist of unusual attainments may be expected. The following notice from the Allegemeine Musik-Zeitung, of Berlin, expresses the opinion of Otto Lessman, a widely known German critic:

"I believe I am not mistaken in seeing in Mlle. Schnitzer a rising star whose light will fill the world. Her playing, full of poetry and sentiment, is free from all school influences. It is an independent personality expressing itself at the piano, and affording a view of strong and noble soul-life. Her treatment of tone is piquant, while her execution

shows not only a finely developed artistic knowledge, but a true, deep and natural sentiment."

Miss Schnitzer, who is a pupil of Raoul Pugno, is only nineteen years old, but she has been playing since a child of seven. In Vienna, Paris and Berlin, as well as in the smaller cities of France, her work has been enthusiastically commented upon.

Boston Symphony Quartet Rehearsing.

Willy Hess, leader of the Boston Symphony Quartet, and concertmeister of the Boston Symphony Orchestra, passed the summer at Ogunquit, Me. The other members

GERMAINE SCHNITZER.



of the quartet, Otto Roth, Emil Ferir and Heinrich Warneke, have been in Europe. The 1st of September these artists joined Mr. Hess up in Maine to begin rehearsals for the new season. Daily rehearsals are to continue for the remainder of this month. The engagements for the coming winter include a western tour.

In speaking of Knote's Walther von Stolzing ("Meistersinger") performance at the Prince Regent Theater, Munich, the Neueste Nachrichten of that city (August 30) says: "Sad to say the vocal indisposition of Knote has not yet been eliminated, hence his performance was not of

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A CORRESPONDENT asks: "Why is it that Mendelssohn's symphonies are played so little at our concerts?" We can think of no possible reason, unless it is because they are not played more.

THE story, first printed in the Paris edition of the New York Herald, and later copied by all the New York dailies, to the effect that Cosima Wagner ignored the Longworths on their visit to Bayreuth, and refused to receive them, is utterly without foundation. In our special Bayreuth letter this week, explicit mention is made of the circumstance that the Longworths occupied the Wagner family box, and private advices from Wahnfried inform THE MUSICAL COURIER that the daughter and son-in-law of President Roosevelt were received there very cordially by Mme. Wagner at a reception given in their honor. The attempt to foist on the public a false account of the Longworths' adventures in Bayreuth probably originates from the same source which manufactured and helped to spread the calumnies against Mme. Wagner at the time the filching of "Parsifal" was in progress. The New York Herald is not to blame, of course, but it should investigate carefully from where and by whom the alleged Bayreuth "news" was sent.

As usual where musical news is concerned, THE MUSICAL COURIER was the first American newspaper in the field last week with the tidings of Dr. Muck's illness abroad, and as usual, the New York dailies presented garbled accounts of the affair two days later. The Sun said that Dr. Muck "had recovered" and would sail on September 25 for America. The Tribune ascertained that Dr. Muck "is seriously ill, and it is doubtful if he will be able to keep his engagement to conduct the Boston Symphony Orchestra." The Times reports Dr. Muck "in good health," and asks innocently: "Who circulates these reports of the doctor's illness?" In this confusion a number of Western and New England papers (including two from Boston) telegraphed to THE MUSICAL COURIER and asked for correct information on the subject. The reply in all cases was: "MUSICAL COURIER news of Muck's illness absolutely correct. He was unable to conduct at Salzburg Festival owing to operation, and Strauss engaged in his place. Is now much improved, and expects to sail on September 25 as originally planned." For earliest and most correct musical news read THE MUSICAL COURIER.

MME. SCHUMANN-HEINK, who arrived here on the Deutschland last week, is one of the most successful singers living, both from the artistic and the financial viewpoint. Before she left this country for Europe last summer her manager had booked eighty-seven concerts here for her American tour this autumn and winter, and the minimum guarantee secured for these appearances was \$800 per concert. Many more dates, which were offered Mme. Schumann-Heink, but could not at once be accepted, will be included in the schedule as soon as the Metropolitan Opera House arranges definitely for that portion of the singer's time after February 15, to which the directors are entitled by virtue of their contract with her. Her engagements up to date, including concerts, recital and opera, now total 111. Her former record, which still stands unequalled among the prime donne (made January 27 to June 14, 1904) is ninety-two appearances in four and a half months. Calculated on the basis of time, her fees at the Metropolitan, as Erda, Waltraute, Mary, Magdalena, etc., were at the rate of \$100 a minute, which is no more than she deserved, however. The Paris Figaro, in a recent issue, demanded to know why such a great artist as Mme. Schumann-Heink was not engaged for some performances at the Grand Opera. The foregoing figures will help, perhaps, to enlighten the Figaro on the subject. The popular contralto has been an overwhelming success at Bayreuth and Munich this summer, where her singing of the two small roles of Erda and Waltraute was "the artistic high-water mark of the performances" in both places, according to the critics. Mme. Schumann-Heink is one of the few singers who leaves her purely vocal achievements with a strong addition of intellect, and it is that kind of a combination which the musical world appreciates in the end, even though a portion of the public occasionally runs amuck after some singer with a shrill top note or with some similar questionable claim to serious consideration as an artist. Mme. Schumann-Heink is very proud of a letter she received from Hans Richter the day following one of her appearances in "Götterdämmerung," at Bayreuth. The letter reads: "Most Honored Colleague: In this, my first moment of leisure en route from Bayreuth, I hasten to thank you for your beautiful, masterly Waltraute. I wanted to do this yesterday, but could not find you. Three cheers for Bayreuth! May old Wotan long preserve to us our honored and great mistress of song. With heartiest greeting, yours, Hans Richter."



Interview With Prince Eugen.

PATRON OF THE SALZBURG MUSIC FESTIVALS.



INNSPRUCK, Tyrol, August 29, 1906.

It was in this city this evening that I had the opportunity to interview Prince Eugen, of Austria, known in the musical world as the Protector and Patron of the Music Festivals at Salzburg, from which city he had just come and whence he was bound in the morning to attend a gala dinner.

The Prince was a pupil of Rokitansky (not, of course, the singer of that name), and early in his youth began to take serious interest in music and musical affairs. He is an Imperial Prince and Arch-Duke of Austria, Royal Prince of Hungary and Bohemia, born at Gross - Seelowitz, May 21, 1863, and is unmarried. He is Commandant of the 14th Austrian Army Corps, covering the States of Salzburg, Tyrol and Voralberg, with headquarters here at Innspruck.

"We are endeavoring, with the assistance of the musical world," remarked His Highness, "to establish, under the auspices of the Mozarteum at Salzburg, an institution for musical learning such as a Conservatory of Music, and in the same building a Music Hall, and to place within its walls the archives and mementos of Mozart, at present distributed. That is the centralizing effort now in progress, and with the assistance of Mozart Societies and private efforts and the Salzburg Festivals we are making considerable progress in the attainment of our aims."

"And this year's festival?" I asked.

"Most gratifying it was in its results. The operas delighted critical audiences and the artists seemed to vie with one another towards giving excellent performances. Your young American singer, Miss Farrar, was a charming Zerlina, and Lilli Lehmann, who in fact superintended, as it were, the 'Don Juan' performance, again astonished the audience with her energy and with the artistic results she achieved."

The Prince would not commit himself definitely on the next Festival, but, turning to his young adjutant, he asked what he thought about it, and, being encouraged by the reply, said: "Well, I suppose the next Festival will in due time be announced, but we are not prepared to say more than that. We hope for the best."

"And how about music in the Tyrol?" I went on.

"Many of the visiting virtuosi come here and regale us, and we have an occasional chamber music concert and a conservatory, but the city is not large enough for a permanent orchestra. The people of the whole Tyrol are music loving and the art is de-

votedly cultivated. I hear that you have considerable music in America?"

I endeavored in a quick résumé to explain to His Highness how the musical classical scheme was operating with us, and he seemed concentrated on my recital. At its conclusion he said: "And I see that Camille Saint-Saëns is going to America this season. What a remarkable artist! To think that a

the promptness of the railway service on the occasion of Prince Henry's visit. My royal listener said: "And you have no such system as we have, with its military commands and its fixed headquarters for Army Corps?"

I told him that we had a relatively small standing army, which he knew, anyway, except as to the small number—for small it appeared to him when I gave out the figures. We spoke of the Navy also, and the conflict of opinion at home regarding Military and Naval Establishments, and he listened gravely, but gave evidence of the knowledge of a highly cultured European gentleman on all these subjects.

Naturally the conversation drifted back to music, and the Prince claimed that he merely was the Protector of the Salzburg Festival through the desire he had to see music thoroughly disseminated in its highest aspects, and the Festivals at Salzburg, representing profound aims and the perpetuation of a great Trust, could not be otherwise than successful through appreciation. He absolutely declined any personal tribute for his efforts.

"And do you compose, as I learn?" I asked him.

"Oh, no," he answered, "I never have composed. I merely listen and enjoy and endeavor to assimilate all I hear, but compose—never." It having also been stated that the Prince at times indulged in the pleasure of the baton as an amateur, he denied even the faintest suggestion of this, and declared that it was only in the negative sense that he interested himself in the art—merely as an amateur.

The Prince resides here at the Hofburg, built by Maria Theresa. The Main Salon or reception room contains, besides the portraits of Maria Theresa and Francis I, the panel oil portraits of her sixteen (or fourteen) children. It is a gorgeous rococo reception room, at least 250x60 feet, and the wonderful old chandeliers and side brackets are still used for candle lighting. The glare of the electric light and the odor of gas demoralize no one in this hall of royalty. The antechamber is a large room, with paintings representing the repulse of the Turks, and battles of Austrian prowess which need no description here.

The Hofburg church contains the remarkable

GIANT HALL IN THE HOFBURG, INNSPRUCK, TYROL.

man of Saint-Saëns' age can play with the nimbleness, the ease, the technical finish and mastery he exhibited at Salzburg! To me it was not only amazing, but a source of ineffable delight. Every one who heard him seemed overawed at his marvelous playing."

The usual question about visiting America was



SCENE AT INNSPRUCK, TYROL. HOFBURG TO THE LEFT.

necessarily injected here, and the invitation of course extended. "Yes, I hear so much about America. Prince Henry told me of the wonders of your country and people, and it must be a rare treat to visit your land." I humbly concurred on general principles and endeavored to explain something regarding

monument of the Emperor Maximilian, who preceded the ubiquitous Charles V. It was never completed as designed or outlined by him. The twenty-eight life size bronze figures of the Kings, Queens and Knights that were to be part of the monument now stand on an elevation placed about the enor-

mous central sarcophagus, over which a bronze figure of Maximilian has been put, resting in an attitude of prayer. He was not buried here, but near Vienna. The sarcophagus is an art product consisting of relief marble panels representing the episodes of the monarch's life in sculptured scenes.

What was said regarding THE MUSICAL COURIER belongs privately to the interview, which will not be utilized at the expense of His Highness for the benefit of this publication. The information herewith given out may be accepted as official, and represents exactly the attitude of Prince Eugen to the Salzburg Festival and the Mozarteum. He is putting all his energy, intelligence and influence at the disposal of that art project.

BLUMENBERG.

THE SCIENCE OF OPERA CRITICISM.

There is a peculiar style of opera criticism which has increased steadily in vogue with our local dailies during the past few years. By means of this system criticism is reduced to its simplest possible form, and that is a consummation for which all well-wishers of music are devoutly thankful. What can our critics be expected to say, after all, that could possibly be new or interesting or instructive about the fine old works which this generation of New Yorkers has been hearing ever since its babyhood? What must be the feeling, for instance, of those poor wretches who are doomed to pen the same old threadbare phrases this winter about the same old operas at the Metropolitan and the same old singers? Try to imagine, kind reader, with what sensations the jaded music hack on the morning paper will read the announcement in a few days that the Metropolitan's opening performance will be "Rigoletto," or "Aida," or "Traviata," or "Lucia," with Caruso and Sembrich in the title roles! Although he writes in his advance notices about "the unexampled brilliancy of the coming operatic season," and the "unequalled roster of world famous celebrities gathered this year, etc., etc.," the poor hack knows that he will be compelled to walk the same old treadmill, grind out the same old phrases, rub elbows with the same old shabby bunch in "dead-head alley," and gaze with the same old envy and heart-sickness at the real people who occupy the boxes, have money in their pockets, and wear fur-coats and ride in automobiles. Is it any wonder that the miserable fag of a space writer curses his trade and performs his task much as a tired dray horse goes to work? With such persons criticism is merely a mechanical repetition year in and year out of one and the same thing, varied only with the change from affirmative to negative, as, "The singer did such and such a thing in such and such a manner," or, "The singer did not do such and such a thing in such and such a manner." Of late years the critics have taken to rendering their tasks still easier by making their "criticisms" of opera consist of a collection of adjectives defining the chief characteristics in the roles impersonated by the singers. A collection has been made of some of those set phrases (taken from the New York dailies of the winter of 1905-06), and some of them are given herewith, both to serve as corroborative evidence and as "first aid" to the young critics of the future, who may not be versed in the dark ways of the craft:

TRAVIATA.

"Sembrich was a charming Violetta."
 "Sembrich was a pathetic Violetta."
 "Sembrich was a sympathetic Violetta."
 "Sembrich was a winning Violetta."
 "Sembrich was a sincere Violetta."
 "Scotti was a dignified Germont."
 "Scotti was a forceful Germont."
 "Scotti was a benignant Germont."
 "Jacoby was an agreeable Flora."

FIDELIO.

"Blass was a sonorous Rocco."
 "Blass was an authoritative Rocco."
 "Goritz was a dramatic Pizzaro."
 "Goritz was a commanding Pizzaro."
 "MEISTERSINGER."

"Van Rooy was a mellow Hans Sachs."
 "Reiss was an engaging and humorous David."
 "Blass was a wooden Pogner."
 "Knote was an ardent and chivalric Walther."
 "Reiss was a lively David."
 "Mühlmann was a pugnacious Kothner."
 "Homer was a matronly Maddalena."
 "Alten was a thoroughly intelligent Eva."
 "Van Rooy was a stalwart and amiable Hans Sachs."
 "Goritz was a grotesque Beckmesser."
 "Goritz was a humorous Beckmesser."
 "Alten was a winning Eva."

AIDA.

"Plançon was a sonorous and pontifical Ramfis."
 "Plançon was a portly and sonorous prelate."
 "Plançon was a stately Ramfis."
 "Scotti was a sinister Amonasro."
 "Scotti was a passionate and virile Amonasro."
 "Scotti was a picturesque Amonasro."
 "Scotti was a dramatic Amonasro."
 "Scotti was a lowering and implacable Amonasro."
 "Journet was a dignified Ramfis."
 "Walker was a stirring Amneris."
 "Walker was a forceful Amneris."

MARRIAGE OF FIGARO.

"Sembrich was a vivacious Suzanne."
 "Eames was a tearful Countess."
 "Scotti was an aristocratic Count."
 "LUCIA."

"Caruso was a romantic Edgardo."
 "Giraldoni was a tragic Normanno."
 "Journet was an elderly and futile Raymond."

THE "RING."

"Goritz was a dramatic Alberich."
 "Van Rooy was a stalwart Wotan."
 "Eames was a beautiful Sieglinde."
 "Van Rooy was a dignified Wotan."
 "Blass was an uncompromising Hunding."
 "Burgstaller was a fervent and dramatic Siegmund."
 "Walker was a superb Ericka."
 "Dippel was a charming Froh."

BARBER OF SEVILLE.

"Rossi was an amusing Bartolo."
 "Dippel was a pleasing Count."
 "Journet was a laughable Basilio."
 "Sembrich was a lively Rosina."

BOHEME.

"Journet was a rotund Colline."
 "Journet was a comical Colline."
 "Alten was a merry Musetta."
 "Alten was a vivacious Musetta."

PARSIFAL.

"Goritz was an awe-inspiring Voie."
 "Van Rooy was a convincing Amfortas."

DON PASQUALE.

"Scotti was an unctuous Malatesta."
 "Scotti was a crafty, mischievous Malatesta."
 "Sembrich was an impudent Norina."
 "Dippel was an importuning Don Pasquale."

HUGUENOTS.

"Plançon was a knightly St. Bris."
 "Scotti was a dramatic De Nevers."
 "Nordica was a dignified Valentine."
 "Plançon was a resonant and aristocratic St. Bris."

LOHENGRIN.

"Goritz was a forceful and vindictive Telramund."

"Knote was a sympathetic and valiant Lohengrin."

"Eames was a lovely Elsa."
 "Walker was a stern and puissant Elsa."
 "Mühlmann was a successful Herald."
 "Goritz was a sinister Telramund."
 "Blass was an oratund King."
 "Blass was a powerful King."
 "Homer was a significant Ortrud."

All the foregoing are actual quotations from New York daily papers, and have not been altered from the originals by one word or even one letter. To give the critics a scope even wider and more comprehensive, THE MUSICAL COURIER herewith offers some critical formulas for the use of which there is no charge. They would certainly be employed on this paper if such an absurd thing as "musical criticism" were permitted in its pages:

"Van Rooy was a one-eyed Wotan."
 "Fremstad was a half-naked Kundry."
 "Reiss was a diminutive dwarf as Mime."
 "Burgstaller was a badly wounded Tristan in the third act."
 "Farrar was a blonde Marguerite."
 "Mühlmann and Blass were tall giants as Fafner and Fasolt."
 "Fremstad was an immoral Carmen."
 "Sembrich was a dead Mimi at the finale of Bohème."
 "Scotti was a hunch-backed Rigoletto."
 "Fremstad was a white-skinned Venus."
 "Burgstaller was a virtuous Parsifal."
 "Sembrich was an insane Lucia in the mad scene."

THE PATTI RETIREMENT.

The announcement printed in the London Daily Telegraph recently of the retirement of Mme. Patti is somewhat misleading in its head, which reads "Fifty-six years of song," while the body of the article says that she will sing in the English provinces in the autumn of next year, and if she retires then permanently—which let us all hope will not be the case—she will have sung incessantly for fifty-seven years. According to the same paper she has an estate of nearly \$4,000,000, and she certainly deserves it, for she has it in her own right.

Not enough is said about the late Maurice Strakosch, who was the one man who took Adelina Patti in hand and taught her how to sing, according to what we now call the Garcia, or the bel canto, method, and who also initiated her in music outside of song.

Her sister, Amalia Strakosch, widow of Maurice, and mother of the so-called manager Robert Strakosch, is living with her bachelor son in Paris, very much as if in voluntary retirement, seldom hearing from her sister Adelina. This musician, Maurice Strakosch, who was an artist of superb gifts, a pianist with an exquisite touch, Thalbergian in style, a composer of merit for his period, was one of the elements in the attainments of the Patti glory. Another was Nicolini, who in his days was by far the finest intellect among the tenors and a man from whom Adelina Patti acquired many musical ideas and histrionic points of vast value.

But back of all her success was her own natural gift of singing naturally. She was endowed with the voice instrument, and she had complete control of it through her inclination never to force it, never to misapply it, always to keep it within its genre, and never to lose sight of the tenderness and care requisite to retain it in its normal status. There was no abundance of temperament and hence no appetite for the dissipations of the overwrought singer who subjects her or his voice to strains brought about by all kinds of exposures and indifferences to the hygiene of the artist's life.

She sang what was adapted to her style; when she sang Aida and Leonora in "Trovatore" she passed beyond that genre, and hence rarely essayed

those roles. In the high soprano parts she was the potent example to the vocal world, and as she combined agility with an even compass of exceptional smoothness, together with warmth and a naive style of delivery, she soon became the choice of the public, which soon recognized her superb control of the vocal technic. Singing of passage work seemed to be her passion. She laid great stress upon the study of recitative, for that gave her opportunity for temperamental delivery. Wagner she wisely evaded, and she need never regret this. Her voice would have succumbed to Wagner's vocal demands in short order.

It may be safely set down that Patti will not retire even next year, for should she live into very old age, which everybody wishes, she will still continue to farewell and sing "Home, Sweet Home" until the very last red or white rose of summer has faded forever from the banks of the Suwanee River. The diva need not fear. As long as the present system or lack of system of vocal training continues to abound there will always be tens of thousands ready to go to box offices to listen to Patti, whether she has a voice left or not. Even without voice Patti sings today far better than most public singers. Chiefly, however, it may be recommended to all singers and vocalists to follow her rigid example of attending to the voice with delicacy of treatment by living a healthy, normal life, keeping regular hours for the duties of the body and mind, cultivating abstinence in many directions and a careful mental attitude. The compensations Patti received for such a course were many and indeed great ones. She had and has an abundance of that rare quality known as commonsense.

HENRY T. FINCK, of the New York Evening Post, believes that this city is able to support two grand opera institutions, and in support of his opinion says:

The great question in musical circles is: "Will New York be able to support two operas?" Why not? Berlin, a much smaller city, has grand opera at three houses and genuine operetta (not musical farce à la Broadway) at a fourth. During the eight days from August 26 to September 2, for example, the Royal Opera produced Wagner's "Meistersinger," Thomas' "Mignon," Beethoven's "Fidelio," Gluck's "Orpheus," Mozart's "Magic Flute" and "Entführung," Lortzing's "Undine" and "Ein Kaisertag in Nürnberg." At the New Royal Opera the operas were "Die schöne Galathé," "Das goldene Kreuz," "Il Trovatore," "Heimchen am Herd," "Barber of Seville," "Fledermaus," "Traviata." At the Schiller Theater the repertory comprised "Carmen," "Magic Flute," "Nachtflager in Granada," "Postillon von Lonjumeau," "Freischütz," "Trovatore," "Fidelio"; and the Zentral Theater added to the list two performances of Strauss' "Fledermaus," two of his "Gypsy Baron," four of "Rastelbinder," and one of "The Geisha."

THE committee in charge of the MacDowell Fund announces that it has established communication with more than 4,000 persons, representing 550 different localities in the United States. The work of increasing this list of correspondents is progressing, and the committee expects that the number will exceed 5,000 by the time it is ready to issue its public appeal for contributions to the fund. The concert plan, which contemplates giving concerts on behalf of this fund in different places during the latter part of November, or the first part of December, "has been widely taken up, and the committee has already received offers of such concerts from the following places: Des Moines, Ia.; Washington, D. C.; Oberlin, Ohio; Durham, N. C.; Ann Arbor, Mich.; Decatur, Ga.; Emporia, Kan.; Milwaukee, Wis.; Montclair, N. J.; Raleigh, N. C.; Bridgeport, Conn.; New York City; Boston, Mass.; Portland, Ore.; Philadelphia, Pa.; East Orange, N. J.; Marion, Ind.; Rochester, N. Y.; Buffalo, N. Y.; Kansas City, Mo." Inquiries or communications

relative to the fund should be addressed to Allan Robinson, secretary, No. 60 Wall street, New York City.

WHATEVER became of the money collected for the San Francisco grand opera performances that were stopped by the earthquake? Was it returned to the public of the Golden Gate city? This is merely a question, as the daily newspapers have not recently renewed the sensational controversy which they started on the subject.

METROPOLITAN OPERA HOUSE PLANS.

The plans of the Metropolitan Opera House for the season 1906-07 have been published, and are of about the same tenor as usual—that is, Caruso. The sopranos will be: Bessie Abbott, Bella Alten, Celeste Boninsegna, Lina Cavalieri, Emma Eames, Geraldine Farrar, Katherine Fleischer-Edel, Rita Fornia, Olive Fremstad, Marie Mattfeld, Berta Morena, Paula Ralph, Marie Rappold, Marcella Sembrich, Milka Ternina, Luisa Tetrazzini, Marion Weed. The mezzos and contraltos are: Louise Homer, Ernestine Schumann-Heink, Josephine Jacoby, Kirkby-Lunn, Helen Mapleson and Johanna Poehlmann. The tenors include: Alois Burgstaller, Carl Burrian, Enrico Caruso, Andreas Dippel, Giovanni Paroli, Albert Reiss, Charles Rousselière and F. Soubeyran. The baritones' list is as follows: Bernard Begue, Eugene Dufrèche, Otto Goritz, Adolf Muehlmann, Antonio Scotti, Franz Steiner, Riccardo Stracciari and Anton von Rooy. The basso department will be represented by: Robert Blass, Marcel Journet, Pol Plançon and Arcangelo Rossi. The conductors comprise: Nahan Franko, Alfred Hertz, Arturo Vigna and S. Bovy. The repertory announced contains the following works, and THE MUSICAL COURIER has taken the liberty of marking with a star those whose production it considers doubtful this winter at the Metropolitan: Beethoven's "Fidelio"**; Berlioz's "Damnation of Faust"**; Delibes' "Lakmé"**; Bellini's "I Puritani" and "La Sonnambula"; Auber's "Fra Diavolo"**; Bizet's "Carmen"; Cilea's "Adriana Lecouvreur"**; Donizetti's "Don Pasquale," "L'Elisir d'Amore," "La Favorita," "Lucia di Lammermoor"; Flotow's "Marta"; Gounod's "Faust" and "Romeo and Juliet"; Giordano's "Fedora"**; Humperdinck's "Hansel and Gretel"; Leoncavallo's "Pagliacci"; Mascagni's "Cavalleria Rusticana"; Meyerbeer's "Les Huguenots"** and "L'Africaine"**; Mozart's "Don Giovanni," "Magic Flute" and "Marriage of Figaro"; Puccini's "Manon"** and "Madam Butterfly"**; "Bohème," "Tosca"; Ponchielli's "La Gioconda"; Rossini's "Barber of Seville"; Strauss' "Salomé"**; Smetana's "The Bartered Bride"**; Verdi's "Aida," "Un Ballo in Maschera," "Rigoletto," "Traviata," "Trovatore"; Wagner's "The Flying Dutchman," "Lohengrin," "Die Meistersinger," "Tannhäuser," "Tristan and Isolde" and the "Ring" cycle. Our old friends "Parsifal," "The Gipsy Baron" and "Fledermaus" are missing from the list. The famous "benefit" performance may be "Salomé," produced perhaps if the daily press will be kind enough to make sufficient preliminary fuss over the salaciousness of Salomé's dance and the pruriency of Wilde's text and Strauss' music. It is an easy matter nowadays to gauge which way the artistic wind blows at the Metropolitan. Cut out this paragraph and keep it for reference until the time when the names of Police Commissioner Bingham and Anthony Comstock (the vice crusader) begin to be bandied about with that of "Salomé" in the advance advertising.

Sembrich Coming Soon.

Mme. Sembrich, who is to make a concert tour in the Spring, under Loudon Charlton's direction, is expected to arrive in a few weeks to begin rehearsals at the Metropolitan Opera House.

HAMMERSTEIN'S MANHATTAN OPERA.

The Manhattan Opera, under the sole direction of Oscar Hammerstein, announces that its list of singers now is complete, and the roster in full is given herewith:

Soprani—Mmes. Regina Arta, Pauline Donald, Nellie Melba, Lina Pacary, Regina Pinkert, Gianina Russ, Gina Severina and Emma Trentini. Mezzo Soprani and Contralto—Mmes. Bresslar-Gianoli, Eleonore De Cisneros, Gilbert Leyenne, Giuseppina Giacconi, Anna Giacomini and Emma Zaccaria. Tenor—MM. Jean Altschefsky, Amedeo Bassi, Allessandro Bonci, Charles Dalmoris, Francesco Daddi, Mario Venturino. Baritoni—MM. Mario Ancona, Nicolo Fossetta, Renzo Minolfi, Maurice Renaud, Vincenzo Reschigiani, Mario Sammarco and Paolo Seveilhac. Basso Buffi—MM. Charles Gilbert and Fernando Galetti-Gianoli. Bassi—MM. Vittorio Arimondi, Herman Brag, Edouard De Reszke and Luigi Mugnoz. Musical Director—M. Cleofante Campanini. Conductor—M. Leandro Campanari. Assistant Conductors—MM. Ferdinand Tanara and Gaetano Merola.

The opening performance will be on Monday, November 19, and the work selected is "Faust." Subscription opera will be given thereafter on Monday, Wednesday and Friday nights, and Saturday matinees. The repertory of the Manhattan Opera is as follows:

Auber—"Fra Diavolo," "Masaniello." Bellini—"Norma," "I Puritani," "La Sonnambula." Bizet—"Carmen." Berlioz—"Damnation de Faust." Donizetti—"Don Pasquale," "L'Elisir d'Amore," "La Favorita," "Lucia di Lammermoor." Flotow—"Marta." Gounod—"Faust," "Romeo et Juliette." Gluck—"Armide." Halevy—"La Juive." Leoncavalli—"I Pagliacci." Mascagni—"Cavalleria Rusticana." Meyerbeer—"Dinorah," "Les Huguenots," "Le Prophète."

Mozart—"Don Giovanni," "Le Nozze de Figaro." Puccini—"La Bohème." Rossini—"Il Barbiere di Siviglia." Thomas—"Mignon." Verdi—"Aida," "Ernani," "Il Trovatore," "La Traviata," "Rigoletto," "Un Ballo in Maschera." Wagner—"Lohengrin" (in French).

The subscription seats and boxes have been practically all sold to the best element of New York's musical public, and Mr. Hammerstein's season is bound to be a tremendous financial success. The artistic end of the undertaking was safe from the start, for Mr. Hammerstein has a wide knowledge of music, and is not dependent on others for guidance in the matter of selecting singers—advantages not possessed by some other operatic managers in this world.

Yaw's Continued Success.

Eulogy of Ellen Beach Yaw was not wanting when she sang here in the East, but for downright enthusiasm a budget of newspaper clippings from California are not excelled. The captions are: "Ovation for Lark Ellen," "Overflowing House," "The Wonderful Yaw," "Brilliant Performance," "Rare Example of Lyric Type," "Greeted by Thousands," "Reception on Stage After Concert," and Alfred Metzger writes an entire page devoted to "Ellen Beach Yaw's Unique Voice" in the Musical Review of San Francisco.

Lillian Miller Returns.

Lillian Miller has returned to the city after a period of two months spent on the Pacific Coast. Her work in Seattle was recognized as excellent, and it did not take her long to establish herself in the metropolis as teacher of piano, harmony and composition, as a composer (Schirmer publishes some of her works), and in song interpretation.

THE VERDI MONUMENT IN NEW YORK.



CHARLES BARSOTTI, PRESIDENT OF THE VERDI MONUMENT EXECUTIVE COMMITTEE.

Giuseppe Verdi died January 27, 1901, and Italy and all Europe were flung into the deepest sorrow at the great loss. The editor of *Il Progresso Italo-American* in New York, Chev. Charles Barsotti, thought of leaving an everlasting remembrance of the great composer to America and to the sons of Italy here, by erecting a monument to Verdi in New York, with the suffrage of the Italian colonies of the United States. The *Progresso* thereupon appealed, through its columns, to the generosity and to the patriotism of its readers, suggesting a public subscription. The initiative of the old Italian daily met with the most enthusiastic response, and from every part of the United States came contributions to the monument fund. Soon a considerable sum was realized, and the renowned sculptor of Palermo, Chev. P. Civiletti, was selected to execute the work.

The monument is composed of five statues, all of the purest Carrara marble, Verdi, and four figures, depicting four of his leading operas. The statue of Verdi is



G. BATTISTA ROCCHI, TREASURER OF THE VERDI MONUMENT EXECUTIVE COMMITTEE.

supported by a column of dark granite, and a base of the same material. The whole monument is about 25 feet high. When it was finished all the leading newspapers of Italy published long articles of praise for the admirable execu-

tion of Civiletti's work, and an artistic commission, specially appointed by the *Progresso Italo-American*, formed of William H. Bishop, American Consul at Palermo; Com. Tasca Lanza, Mayor of Palermo; Fico Tesoriere

monument, declared it to be a true masterpiece and a living representation of Verdi.

It was necessary to remove the work, fully completed, to New York, and Chev. Charles Barsotti so earnestly inter-



FIGURE OF VERDI. FROM DRAWING BY G. CAPONE.

and the Commanders of the Italian Crown, Ernesto Basile and Giuseppe Damiani (both professors of architecture and sculpture at the Palermo University, and eminent sculptors themselves), after the examination of the

ested the Navigazione Generale Italiana (Florio & Rubattino), of Genoa, through their representatives here, Mr. Feltmann and Chev. L. Solari, that they consented to transport the 100 parts of the monument free of charge on their



PRESIDENT BARSOTTI AND VICE-PRESIDENT D. DEL PAPA WITH OTHER MEMBERS OF THE VERDI MONUMENT COMMITTEE, BREAKING GROUND FOR FOUNDATION ON CHOSEN SITE AT SEVENTY-SECOND STREET AND BROADWAY.

new steamship Sannio, which sailed on August 8 and arrived at this port on August 24.

Not satisfied with what had been accomplished, Chev. Barsotti wished that the Italian Government should be officially represented at the unveiling. He cabled, therefore, to His Majesty the King of Italy, interesting the



N. J. DEL PAPA, ASSISTANT SECRETARY OF EXECUTIVE COMMITTEE.

Italian Embassy and the Minister of the Navy, and obtained the promise that an Italian warship should be expressly sent to New York on that occasion. In fact, the two cruisers Fieramosca and Umbria will soon arrive at this port. The Rear Admiral Robert Cali will officially represent the King of Italy at the unveiling.

The Italian colony, under the auspices of the Progresso Italo-American, is organizing great festivals, both for the laying of the cornerstone and for the unveiling which will take place on October 12. A big parade will be held, to accompany the monument, which will be loaded on 100 trucks, from the dock at Thirty-fourth street to the square where the monument is to be located at Seventy-second and Seventy-third streets, Boulevard and Tenth avenue.

During the ceremony of the laying of the cornerstone on September 20 a chorus of 2,000 children will sing the new American national hymn recently composed by Professor Giacomo Quintano.

The executive committee, of which Chev. Charles Barsotti

is president, has furthermore resolved to show the bond of sympathy and affection which unites Italy to the American nation, and he has invited to the ceremonies representa-



LOUIS BICCHIERI, SECRETARY OF VERDI MONUMENT EXECUTIVE COMMITTEE.

tives of the American Government. The Ambassadors of the foreign Powers will also be invited.

On August 27 a great banquet was given at the dock at Thirty-fourth street and North River by the Italian line in honor of Chev. Civiletti, the sculptor. All the prominent



VERDI'S MONUMENT, SHOWING PEDESTAL WITH CHARACTERS REPRESENTING FOUR OF HIS LEADING GREAT OPERAS.



PASQUALE CIVILETTI, SCULPTOR OF THE VERDI MONUMENT.

Italians were present, with the Italian Consul, and the American authorities were also represented.

One of the speakers at the ceremonies on October 12 will be Marc A. Blumenberg, editor-in-chief of THE MUSICAL COURIER.

S. C. Bennett at New York Studio.

After a profitable summer at Asbury Park, S. C. Bennett has reopened his studio in Carnegie Hall. From now until the holidays Mr. Bennett will devote four days a week to his teaching in New York and two days to his classes down at Asbury Park. Mr. Bennett has taught for over thirty years, and, as is now generally known, his ideas are in harmony with the new thought principles that mind governs all. His method of voice placing and correcting faulty habits has brought him wide popularity and corresponding success with students from all sections of the country.

Madame Harmon to Sing at Dallas Festival.

Bertha Harmon, the dramatic soprano, has been engaged as the principal soloist of the Dallas, Texas, musical festival on October 24, 26 and 27. Mme. Harmon will sing the soprano parts in "Hiawatha" and the "Messiah."

COLUMBUS.

COLUMBUS, Ohio, September 15, 1906.

The first song recital of the season was given by Alfred Rogerson Barrington in his studio, 149 North Eighteenth street, Thursday evening. The program included a number of new songs and was as follows:

Song of Trafalgar	Cyril Scott
Five Friendship Songs—	
Heaven	Tod B. Galloway
O. Heart of Mine	Tod B. Galloway
Desire	Tod B. Galloway
Alone	Tod B. Galloway
The Four Leafed Clover	Tod B. Galloway
Freebooter Songs—	
Minnie Song	William Wallace
The Rebel	William Wallace
Ballads—	
The Clock	J. Carl Loewe
Salome	J. Carl Loewe
Odin's Ride Over the Sea	J. Carl Loewe
Archibald Douglas	J. Carl Loewe
Six Lyrics	Miscellaneous Composers
The Three Wanderers	Hans Hermann

Etta Snay, teacher of piano and voice, has reopened her studio, at 403 Lexington avenue.

Rosa L. Kerr, teacher of piano, has returned from her summer vacation and resumed her lessons at 26 South Third street.

Mabel Ackland, a promising young contralto, who was a student with Bush Foley, of Cincinnati, last year, will probably accept a position in a Columbus church choir the coming season.

Margaret Welch, contralto, has been re-engaged for the Third Avenue Church Quartet.

The prospects for the musical season in Columbus is excellent. Not only are we to have a splendid array of foreign artists, but a large number of our local soloists have secured engagements in neighboring cities. The papers are having considerable to say about the music outlook for Columbus. The towns and cities within a radius of 35 or 40 miles are now enabled to come to all our concerts by reason of the interurban railway service. The church choirs are making some changes, though the choir year usually begins in May.

Several new teachers have located here within the last few months, which makes the number and quality stronger.

John S. Richards, tenor, is a new accession to the ranks of Columbus vocal teachers. About sixteen years ago Mr. Richards was a resident of this city, a member of the Orpheus Club and of various local choirs. Since then he has thoroughly fitted himself to teach and direct choruses, and returns to Columbus to meet and greet old friends and solicit their patronage.

Edna Paine, a gifted young pupil of Grace Hamilton Morrey, is on her way to Dresden, Germany, to spend a year in study of the piano.

Ethel Keating will be assistant to her teacher, Brahms van den Berg, in the Cosmopolitan School of Music, Chicago.

Marjorie Booth contemplates entering the Cosmopolitan School of Music in Chicago. Miss Booth has studied singing the past two years with Robert Eckhardt. She has a contralto voice of remarkable quality.

Emily McCallip has returned from her summer vacation and will be very busy as president of a Girls' Music Club, chairman of house committee of Women's Music Club, and teacher of a large class of piano pupils.

Grace Hamilton Morrey spent a quiet summer at Lakeside, on Lake Erie. She has now returned to her home and will soon begin to work on her concert programs and resume her class of piano pupils. Mrs. Morrey already has a number of concert engagements.

Theodora Wormley Rogers, soprano, has numerous song recitals and orchestra engagements already booked for the coming season. Mme. Rogers and Grace Hamilton Morrey give such a charmingly delightful Shakespeare program that they are in quite as much demand for literary and exclusive Shakespeare clubs as for song and piano recitals.

ELLA MAY SMITH.

J. Jerome Hayes, the vocal instructor, has resumed teaching at his local studios, in the Van Dyck Building Eighth avenue and Fifty-sixth street.

ERNEST

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PEDRO LUIS OGASON'S TRIUMPH IN MEXICO.

Pedro Luis Ogason, a gifted Mexican pianist, who has played in New York and other cities of the United States, returned to his native country early in the year. Last July Señor Ogason played at two concerts, one of them in the City of Mexico for the benefit of his master, Carlos J. Meneses. The following opinions of the young artist's performances at the concert are cut from the Mexican papers:

The announcement of the appearance of the pianist, Pedro Ogason, crowded the Coliseum of San Felipe as seldom seen here. A religious silence followed the applause after Ogason appeared before the audience. Ogason is not a stranger to us, the North American press had told us of his qualities. Ogason selected a concerto of Tchaikowsky. The ovation to the pianist was great. Ogason is a true poet of the piano. He displays deep musical feeling, grace, delicacy and clean execution. The right hand of this pianist is most "eloquentissima."—*El Popular*, July 12, 1906.

The Mexican pianist, Pedro Luis Ogason, of whom the public has already heard from the United States, appeared and was gladly received by his fellow countrymen. When he commenced playing there was perfect silence in the house, as he finished the audience burst forth in a great and prolonged ovation. When the applause for Ogason was at its height he brought his teacher, Meneses, to share it.—*El Tiempo*, July 13, 1906.

Intentionally we have left for the last the best number on the program, the appearance of the notable young pianist, Pedro Ogason. The ovation was spontaneous and prolonged; the pianist, recalled several times, brought forth to share in the triumph his teacher, Meneses. For encores he played a prelude of Rachmaninoff, introduced in Mexico by Arthur Newstead, and a Gluck gavotte arranged by Brahms. The honors last night were taken by the pianist, Ogason.—*El Imparcial*, July 12, 1906.

The great event of the week was the appearance of the pianist, Pedro Ogason, at the Arbea Theater, where he was enthusiastically received. The pianist selected a Tchaikowsky concerto, which served to show his great virtuosity. One of the characteristic qualities of Ogason is the way in which he imbues himself with the spirit of what he plays, interpreting with true passion. Compelled to grant an encore he played a prelude from Rachmaninoff, also a gavotte of Gluck, as the audience continued in their applause and kept on calling bravo.—*El Resumen*, July 12, 1906.

Following this Pedro Ogason made his appearance with his usual modesty. We have already spoken of this pianist, and again have to comment in admiration of his clean execution and power. Ogason renders a composition with religious fidelity and is truly brilliant in his virtuosity. The thunder of applause drowned the last notes. The audience would not allow the pianist to rest, but compelled him to grant four encores, a caprice of Leopoldini, a study from Schumann, a polonaise from Chopin, and last came a delicious waltz.—*El Popular*, July 16, 1906.

The function yesterday afternoon at the Arbea Theater was given as a benefit to Carlos J. Meneses in recognition of his many services for the cause of higher music in Mexico. And, in recognition of the event, the best society of Mexico turned out and completely filled the theater from pit to gallery. Excellent though the first two parts of the program were, the third part held a pleasing surprise in store for many of the audience who were not fortunate enough to know Pedro L. Ogason, "El Joven Maestro," as his admiring friends have already begun to call him. Mr. Ogason is one of the pupils of the Master Meneses, who is proud of him. Ogason played to full orchestral accompaniment a Tchaikowsky concerto. His execution is magnificent, and reminds one of the great Polish piano master. He is self-possessed and sure. Time and again the young artist was called back and literally forced to play piece after piece.—*Mexican Herald*, July 16, 1906.

Pittsburg Orchestra Plans.

The twelfth regular season of the Pittsburg Orchestra, the third with Emil Paur, conductor, will cover twenty-four weeks, four more than ever before. The following

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soloists have been engaged for the Pittsburg series: Bessie Abbott, Emma Eames, Louise Homer, Schumann-Heink, G. Campanari and Alois Burgstaller, singers; Alexander Petschnikoff and Luigi von Kunits, violinists; Rudolf Ganz, Joseph Lhevinne, Emil Paur and Fannie Bloomfield-Zeisler, pianists, and Henry Bramsen, violoncellist. The orchestra outside of Pittsburg will be more active than in the past, series of concerts having been arranged in Buffalo, Cleveland, Toledo, Toronto, Montreal, Ottawa and elsewhere. The orchestra will visit New York City for the first time in five years, where two concerts will be given in association with the Mendelssohn Choir (225 mixed voices), of Toronto, on February 12 and 13; Beethoven's "Ninth" symphony will be included in the program of February 12. The orchestra will also visit Boston and other New England cities for the first time.

Concert Debut of Mark Twain's Daughter.

Clara Clemens, the talented daughter of "Mark Twain," is to make her American debut as a concert singer at a recital to be given September 22 at Norfolk, Conn. She is to be assisted by Marie Nichols, the Boston violinist. Miss Clemens, who is said to possess a remarkably pure and sweet contralto voice, has devoted herself to music since a child, her residence abroad with her distinguished father having afforded exceptional opportunities. Her professional debut was made in Florence, where her work was warmly praised. Under Loudon Charlton's direction, the young singer will be heard in this country for a limited period this season.

Southern Recital Tour for Emma Showers.

Emma Showers, the talented young pianist, who won favor last season at concerts with Gerardy and Marteau, will make a Southern recital tour this autumn and winter. She is also to play at Scranton and Harrisburg, Pa., and Cleveland, Ohio.

De Fonteynes Coming to America.

The coming of Leon de Fonteynes, the French baritone, to this country has been announced. He will make a tour in the South before his debut in New York. Mons. de Fonteynes will open his Southern engagement at Nashville November 20. Atlanta, Macon, Jacksonville, New Orleans and several cities in Texas will also be visited.

Samaroff to Play About Seventy Times.

Olga Samaroff, the pianist, who will be under the management of C. A. Ellis, of Boston, during the coming season, has been spending the summer at St. Albans, Vt., the guest of Mrs. O. C. Stevens, of Boston. Madame Samaroff has been hard at work preparing programs for her tour, which is to last from early October until May, her first engagement being that of piano soloist at the Worcester, Mass., festival. All told, she will play about seventy times, and it would have been easy to book her for more engagements were it physically possible for a woman to stand a harder season than this. Madame Samaroff is to play with the Boston Symphony Orchestra, the Philadelphia, Chicago and Pittsburg orchestras, as well as with the local orchestras of St. Louis and other cities. The extraordinary success of this young pianist last year has made it an easy matter to find engagements for her for the coming season.

Carl Due Here Saturday.

William C. Carl is expected to arrive in New York September 22 from his annual holiday, passed in Europe. The next day Mr. Carl will resume his duties in the Old First Presbyterian Church at the 11 o'clock service. During Mr. Carl's absence abroad his place has been filled by two graduates of the Guilmant Organ School, Katherine Estelle Anderson and Henry Seymour Schweitzer. The organist at the Wednesday evening services has been Jessie M. Comfort, a pupil of the school.

The enrollment at the Guilmant Organ School is going on under the direction of Mr. Carl's assistants. All things indicate one of the most successful years for the school and Mr. Carl's work. October 9 is the opening date.

The Wisconsin Conservatory of Music.

MILWAUKEE, WIS., September 14, 1906.

Notwithstanding the unseasonable weather, the office of the Wisconsin Conservatory of Music was filled on the opening day with applicants for musical instruction in the various departments. Having anticipated the prospective increase in scholars, the faculty was enlarged by the addition of several brilliant musicians. The institution stands second to none, and is fast extending Milwaukee's fame as a pronounced musical center.

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**MACONDA'S ENGAGEMENTS
AND SOME CRITICISMS.**

Madame Maconda will inaugurate her season at Milwaukee on October 18. After that, she will make a short tour, during which she will sing in Detroit and other Western cities. In November, she is to go South for the Mobile Festival, and soon after, Memphis is to hear the celebrated American soprano. During the winter, Madame Maconda will sing with a number of the principal orchestras, as she did last season and the season before last. Madame Maconda has had appearances with the Boston Symphony Orchestra, the Theodore Thomas Orchestra, the Philadelphia Orchestra, the New York Symphony Orchestra, the Boston Festival Orchestra, at the Metropolitan Opera House with the Metropolitan Opera Orchestra, and with numerous directors who had to assist her special orchestras. She has sung under the baton of Emil Paur, Walter Damrosch, Horatio Parker, Emil Mollenhauer, Fritz Scheel, Frederick A. Stock, William R. Chapman, Arthur Claassen, Julius Lorenz, Carl Busch, Emil Oberhoffer, Walter Henry Hall, and other musical club directors.

Unlike some singers of her rank, Madame Maconda has never resorted to any sensational methods to secure free advertising. Her career has been as honorable as it has been brilliant. No press agent was engaged to send out silly tales about eccentricities or diamond robberies as a herald to announce the opening of a new season.

Madame Maconda will begin her season with her voice in prime condition, after the restful summer passed in the mountains. It may be necessary to state again, that Madame Maconda is something more than a coloratura soprano. She sings the principal coloratura arias, to be sure, but the quality of her voice has enabled her to sing dramatic music like "Aida," in which she was especially successful last year when that opera was presented in con-

cert form on tour with the Theodore Thomas Orchestra in the West. Some of Maconda's recent press criticisms follow:

Madame Maconda made her first appearance in Ann Arbor last evening, and as heard in "Queen of the Night" from Mozart's opera, at once won her audience. She created a distinct sensation by her wonderfully attractive singing in a recitative and aria from "La Traviata," "Ah! fors' e lui." She is dramatic and has a captivating personality. She sings with ease and brilliancy and has a voice sweet and true. As an encore she gave a Strauss waltz.—Ann Arbor, Mich., Daily Times.

Charlotte Maconda and Giuseppe Campanari carried off the honors of last evening's concert, carried them with an easy grace which showed the experience to be very much a matter of course to them. * * *

Overture from the "Magic Flute," Mozart, followed, and then came Maconda, a picture in white, sparkling with gold. Her progress on the stage was somewhat interrupted by a crowded condition of musicians, instruments and chairs, but the soprano took the delay with a smile and finally arrived at her destination—and sang. "Queen of the Night," aria, from "Magic Flute," Mozart, is of extreme difficulty and calls for extraordinary range and technic. All requirements were met in the soprano of last night. Brilliant and beautiful both in voice and personality, Madame Maconda won the audience. And come back she must, no allowance being made by the imperative audience for the amount of disturbing chairs in the way, so she came with smiles and pretty, taking gestures, and the dainty Strauss waltz given with a bewitching rhythm.

In her second number of the program, recitative and aria, "Ah! fors' e lui," Verdi, Madame Maconda seemed to reach perfection in tone and execution. Soft, sweet and birdlike, her voice sounded, clear as a bell and heard in every inch of University Hall. The enthusiastic people didn't want to let her go and would not until she sang again, repeating the latter part of the selection.—Ann Arbor Argus.

Charlotte Maconda is a singer of rare distinction. * * * The beautiful texture of her voice and the innate artistry of her treatment make a singing medium of compelling interest.

After a Mozart aria, "Queen of the Night," a number of enthusiastic recalls brought out a Strauss waltz song as beautifully done as the aria.—Lincoln, Neb., Daily Star.

In a Mozart aria Madame Maconda showed herself mistress of the art of vocalization in its most difficult phases, but in her second number, an aria from the opera, "Louise," the beauty and power of her tones were more apparent. As an encore to the Mozart aria, she sang a waltz song by Strauss, but though she was recalled twice after her second aria, she did not grant another number.—Nebraska State Journal.

The soloists also rank among the best artists that have ever assisted at the Schubert Club concerts. Madame Maconda is an artist. She has a pure, beautiful, high soprano, the quality of which is brilliant, sweet and flexible, possessing also an admirable resonance. Her head tones were particularly clear. Madame Maconda has an excellent method of voice placement, while her style is finished and artistic. A change was made in last night's program, and she sang, instead of the Mozart aria, the polonaise from "Mignon."

Later in the program she sang a delightful group of songs—"Solvberg's Lied," by Grieg, with beautiful tone effects, although possibly it lacked something in breadth of dramatic expression. The Strauss serenade was full of color and beauty. The "Chanson de Juliet," by Godard, also showed to excellent advantage the beautiful colorature of Madame Maconda's voice.—Grand Rapids Herald.

As a special feature the union had engaged Charlotte Maconda, a soprano, with a voice that in its charm, flexibility and sweetness is an unflagging delight. Her program was most admirably chosen, and she excelled in such diverse numbers as Dr. Arne's quaint melody, "The Lass With the Delicate Air," and the excessively difficult "Bell Song," from De Libes' "Lakme."—Toronto Mail and Empire.

The principal soloist was Madame Maconda, the well known soprano, who sang the polonaise from Ambroise Thomas' "Mignon," "Mierch's "Since We Parted," Dr. Arne's "The Lass With the Delicate Air," the brilliant air from "Perle du Breuil," substituted for Handel's "Farfalleta," and the "Bell Song," from Delibes' "Lakme." Madame Maconda rendered the display bravura numbers with much brilliancy and surety of execution. Her voice seems to have gained both in fullness and sweetness since she first appeared in this city. A lullaby that she gave as an encore was a charming piece of delicate, subdued and expressive singing.—Toronto Globe.

Madame Maconda not only pleased, she enraptured and charmed. Her perfect tones showed to the full the splendid training she had. Every note was perfect, the intonation was perfect. Her highest notes came clear, true and pure as the song of a bird and with equally as natural an outburst. In response to repeated applause after "Louise," Madame Maconda sang "Frühlingstaufen," "Voices of Spring," one of the Strauss waltzes, and a great favorite with Sembrich. It was given with a delicacy of touch and abandon that was charming. In the "Jewel Song" and the "Prison Scene" Maconda was magnificent.—Clinton, Ia., Herald.

The next selection, an aria from "Traviata," was one of the rare treats of an evening filled to overflowing with good things for the true lover of music. Madame Maconda is a soprano of magnificent range and capabilities, her rendition of the difficult selection being notable for the power of suppressed emotion, and the idea of reserve force which it conveyed. Her voice is of an intense sweetness, and the soft, liquid notes seemed to roll forth as freely as from the joyous songster in the copse of the wildwood, glorifying in the very intoxication of living.

The demonstration of appreciation which was accorded to Madame Maconda amounted to an ovation, and her frequent gracious acknowledgment seemed only to lend volume to the enthusiasm which would not be appeased until she responded to an encore.—Dubuque Times.

As stated in notes of the 17th, Madame Maconda is a great soprano. In the role of Aida, with heavy solos in first and second acts, duets with the alto and baritone, three duets with tenor were all perfection of a splendid soprano. A duet with Van Hoose in the closing act was equal, or at least as beautiful, as that of Sembrich and Caruso in last act of "Martha." A vocalist until this festival unknown to the writer but one long to be remembered. The chorus numbers of "Aida" are a perfect counterpart to roles of soloists. A patriotic choral number in first act, "On to Nilus Sacred River," though simple, is one of the strong numbers of this opera.—Special to Charlotte Leader from Ann Arbor.

The soprano solo of Charlotte Maconda proved a pleasant variation from the orchestral numbers. Her first number was an exquisitely beautiful aria from Mozart's "Il Re Pastore," but this was not appreciated as much as more forceful and dramatic selection from the French opera, "Lociae," by Charpentier. Madame Maconda's temperament and voice seemed more suited to the latter selection and the audience answered it with thunders of applause. She was recalled three or four times, but did not fulfill the audience's hope of an encore.—Bridgeport Daily Standard.

The soloist of the evening, Charlotte Maconda, is a stranger to Bridgeport, although she is well known to the American concert stage as its greatest coloratura soprano. I have heard her in songs which I thought displayed her voice to better advantage, although she sang beautifully last evening in both her numbers. She excelled in the aria from Charpentier's "Lociae," which she sang exquisitely, but I think she pleased the greater number with her air from Mozart's "Il Re Pastore," in which she shared the honors with Emanuel Fieldler, who played the difficult violin obligato with exquisite quality of tone and perfect intonation.—Bridgeport Evening Post.

Canadians Will Hear Hekking First.

Anton Hekking, the great German cellist, is to make his reappearance on the American continent in Montreal, November 9. After the Montreal concert he will play at St. John, New Brunswick, and Halifax, Nova Scotia. His engagements in the United States up to date include Bangor, Albany, Buffalo, St. Louis, Madison, Chicago, Milwaukee, St. Paul, Duluth, the extreme Northwest and the Pacific Coast, where sixteen concerts have been booked for him. Returning eastward on January 10, Hekking will play at Denver, Colorado Springs and Pueblo.

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Before temporarily abandoning the affairs of the manufacturing city of Markneukirchen it is worth the time to report on another public institution—the City Music Industrial Museum. This collection was begun and regularly established in 1883. The initiative was taken by the late organist Bennewitz. The Markneukirchen Gewerbe Verien (industrial society) then brought the museum into existence with the help of the city government.

As yet there has never been a catalogue of the museum issued, but Franz Hellriegel, organist, instructor in the music industrial school and since 1892 business director of the museum, is now preparing a catalogue which may be published in October or November. It will be shown that the museum occupies several large rooms of the city hall and the musical instruments are there classified by the countries which they represent. There are Africa (north, south, east, west), Asia, minor, middle, eastern, southern), America (north, central, south) and many minor classifications for Europe. There is a division for European metal wind instruments, especially following the evolution of keys and valves. Another is devoted to the woodwind instruments, another to European string instruments of every description and every period, with a special collection of their separate parts. Then come the polyphonic

wind instruments, such as the bagpipe, also instruments of percussion and of self sounding percussion instruments, such as the dulcimer. A number of early models of harpsichords and pianos are included, and where it has been as yet impossible to obtain specimens of certain desired instruments or parts drawings and photographs have been brought instead.

The forthcoming catalogue will also note about two hundred volumes contained in the library. These books treat on acoustics and on all musical instruments, with the manner of their building and playing. A number of musical periodicals are included. The museum possesses a visitor register in which one notes the signatures of both the late Kings of Saxony, Albert and his brother Georg, also that of the present king, Friedrich August.

The museum is not regularly open to inspection at all times, but those who wish to attend when the business director is not there have but to apply to the Markneukirchen Chief of Police, who will send an accompanying officer for a few minutes' stay. The arrangement may therefore prove embarrassing to some, but the Markneukirchenera are so uniformly law-abiding that no suspicion of wrong doing is associated with this mild form of "custody." As a matter of record it is stated that THE MUSICAL COURIER

correspondent applied at the police station but was not accepted for custody. Was graciously referred to one of the regular visiting days and the care of the business director.

From the present outlook, the young generation of the Noble Order of Fiddle Players are not likely to experience a fiddle famine. The Markneukirchen Aktien Gesellschaft für Geigenindustrie is erecting a great building that will be given up entirely to the manufacture of separate violin parts by machinery. The firm holds numerous American and European patents on the new special machinery to be installed. The building may be complete in October or November and the work of manufacture of violin parts may begin as early as January. At present such separate parts are chiefly manufactured across the border, in small cities of Bohemia. They are sold to the Markneukirchen fiddle masters, who put the parts together and look to the artistic qualities of the completed instruments. The new machinery is designed to greatly facilitate this first work from the rough.

The American tenor, Glenn Hall, accompanied by Mrs. Hall and their little son, arrived in Leipzig ten days ago, and took up residence in Ferdinand Rhode Strasse until about October 15. Then they will probably proceed to Paris. Mr. Hall has been especially fortunate in obtaining a few weeks' time to strengthen his repertory under the guidance of Mrs. Arthur Nikisch, with whose enthusiasm and great help he is fully delighted.

At the first opportunity after the return from the violin-making zone, the correspondent called this morning and found Mr. Hall also enthusiastic over Leipzig as a residence city. This point had occasioned Mr. Hall's favorable surprise, as he had not previously known of the city, its many lovely woods and parks, and the excellence of the opera. Upon his few days' hearings he cited the sopranos Frau Doenges and Jenny Osborn-Hannah, the contralto Fräulein Sengern, the baritone Soomer and tenor Urlus as artists of superb worth, and believed that there is not now an operatic baritone in America to compare with Soomer.

Word has been received from George Hamlin that he will soon arrive in Leipzig with his family, probably to keep this city as his residence during the ensuing European season, lasting until January. It is worthy of note that every American musician who has visited Leipzig this summer has been greatly pleased with the place. It will be only a matter of a few seasons until the city of the Gewandhaus, the St. Thomas choir, Nikisch, Mendelssohn, Wagner, Schumann and Johann Sebastian Bach will be once more enjoying its own. It will pay to watch the returns from Leipzig.

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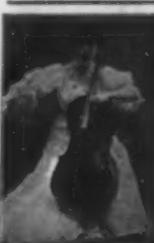
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MUSIC IN JAPAN.

TOKIO, August 22, 1906.

The Beethoven Society gave only three concerts last winter. They still draw big audiences, as in former years, and constitute the best classical concerts in Japan. The season began very late, owing to my not having returned to Japan until January, and there is no one but myself for viola, though latterly we managed to get Professor Heydrich to play it.

The programs presented were as follows:

FIRST CONCERT, MARCH 1, 1906.

Trio, for Piano, Violin and 'Cello, in E flat major.....Schubert
Mr. Saenger, Professor Junker, E. C. Davis.
Song, Aufenthalt.....Schubert
Sonata, for Violin and Piano, in A major.....Handel
Professor Junker and Mr. Saenger.

Song, Einsame.....Brahms
Mr. Hargreaves.
Quartet, for Piano, Violin, Viola and 'Cello, in G minor....Brahms
Mr. Saenger, Professor Junker, Mr. Poole, E. C. Davis.

SECOND CONCERT, APRIL 6, 1906.

String Quartet in E minor, op. 44, No. 2.....Mendelssohn
Professor Junker, H. A. Poole, Professor Heydrich, E. C. Davis.
Song, Honor and Arms.....Handel
Mr. Hargreaves.
Suite, for Violin and Piano, in E major, op. 21.....Goldmark
Professor Junker and Mrs. Fuehr.

Songs—
Si mes vera avaient des ailes.....Hahn
Embarquez-vous.....Godard
Mr. Hargreaves.

Piano Quartet, in E flat major, op. 87.....Dvorák
Allegro con fuoco. Lento. Allegro moderate grazioso. Finale
Allegro ma non troppo.

Professor Heydrich, Professor Junker, H. A. Poole, E. C. Davis.

THIRD CONCERT, MAY 8, 1906.

Quartet, for two Violins, Viola and 'Cello, in G major, op. 18, No. 2.....Beethoven
Professor Junker, H. A. Poole, Professor Heydrich, E. C. Davis.
Aria, Mon cœur s'ouvre à ta voix.....Saint-Saëns
Mrs. James Cowen.

Piano Solos—
Prelude, Allegro Moderato, Suite Anglaise in F.....Bach
Sarabande, Andante Sostenuto, Suite Anglaise in F.....Bach
Gavotte in A major.....Gluck
Professor Heydrich.

Song, Liebeslieder.....Dvorák
Mrs. James Cowen.
Piano Quartet, E flat major, op. 47.....Schumann
Mr. Saenger, Professor Junker, H. A. Poole, E. C. Davis.

The Tokio Academy of Music (a photograph of which appeared in THE MUSICAL COURIER in 1904) is still under the direction of Professor Junker, who has suited the Japanese, and has accomplished more and better work than any previous director of the academy. Their orchestra has improved very much, and it is wonderful to see how readily Japanese can be taught European music, and how well they render it under a good conductor. The programs of the academy concerts were as follows:

FIRST CONCERT, DECEMBER 9, 1905.
Overture, Iphigenia in Aulis (arr. R. Wagner).....Gluck
Minuet, from Symphony in E flat major.....Mozart
Serenade for String Orchestra.....Haydn
Concerto for Piano with Orchestra, in E flat major (Cadenza by H. Heydrich).....Mozart

Song, Scene, Penelope Mourning, from Odyssaeus.....Bruch
Marche FunèbreChopin
Prélude, LohengrinWagner
Three Dances, Henry VIIIGerman

SECOND CONCERT, FEBRUARY 24, 1906.

Overture to Don JuanMozart
Song of ThanksgivingHandel
Largo, arranged for OrchestraMendelssohn
Trio (first movement)Mendelssohn
Choruses for Japanes—
Russian Folksong, Voigt
Old Flemish SongWagner
Prélude to LohengrinWagner
Concerto for Piano and Orchestra, in G minor.....Mendelssohn
Mrs. Fuehr.

(N. B.—Mrs. Fuehr is a fine amateur player, formerly Miss Smart of Washington, now married to the First Secretary of the German Legation here.)

THIRD CONCERT, MAY 20, 1906.

Overture, LodoiskaCherubini
Choruses for Japanes—
Wer nur den lieben Gott lässt walten.....Georg Homilius
HymneOrlandus Lassus
Den EntschlafenenF. Beneken

Andante con moto, from Symphony, B flat major.....N. Gade
Concerto for Piano and Orchestra, in D minor (Dr. von Koehler)Kubinstein

String Orchestra—
Chanson TriesteTchaikowsky
MadrigalSimonetti
Prelude, Chorale and FugueBach-Albert
Chorus with Solo, Orchestra and Organ, Athalie.....Mendelssohn

Professor Junker has gone to Kiautschow (Tsingtau) for the summer, where he is conducting several concerts given by the German Military Orchestra, stationed there all the year round. We had a visit from a good violinist named Premyslav, but he did not play in public, as he arrived in the late spring, when every one was out of town. A Professor Griffith, from England, a professional flutist, came here this summer, but has not played in public, for the same reason as Premyslav.

I am sorry I cannot give you any more details of music here, but this coming season we expect to have a great deal more, and we hope to see some good musicians of repute on these shores. There is a big enough public to support a few good musicians on a concert tour round the East in any except the months of July and September. I cannot say they would go away richer than they came, but they would surely pay expenses, and that is about all that could be expected from such a small musical community as there is to be found in any of these Eastern cities.

H. A. POOLE.

Katherine Fisk Passed Summer in Nova Scotia.

Katherine Fisk passed her vacation up at Cape Breton Island, Nova Scotia. The singer took her accompanist with her, and she divided her time between vocal practice and acquiring a healthy coat of tan. Besides her part in the Cycle Quartet, which is to make a tour under the direction of Loudon G. Charlton, Madame Fisk will sing at many other concerts and recitals during the autumn and winter. The contralto returned to New York last week.

A Montefiore Pupil Sings.

In connection with the annual celebration of the Deutscher Tag, in Terrace Garden, Sunday afternoon and Sunday evening, a great many musical selections were given by the orchestra and instrumental soloists and singers. The singer who produced the most favorable impression was Cecile L. Künzli, soprano (a pupil of Caroline Montefiore, who is spending the summer abroad). This young lady sang delightfully "Thou Art My All," by Brodsky, and "Spring Song," by Coenen. The accompaniments were played by Eugen Angel. Miss Künzli sang these songs with beautiful expression and admirable art, reflecting much credit on her preceptor. Miss Künzli is blessed with the artist temperament and is endowed with an unusually fine voice, which has been highly cultivated under the pains-taking care of Miss Montefiore.

Minnie Nast Engaged for Covent Garden.

DRESDEN, September 8, 1906.

Minnie Nast, of the Dresden Royal Opera, has signed a contract with the directors of Covent Garden, London, for the months of January and February, 1907. She will appear under the artistic stage direction of Van Dyck, as Eva in "Die Meistersinger," as Annchen in "Der Freischütz," as Marcelline in "Fidelio," as Marie, in "Die Verkauft Braut," and other roles. All of these operas will be sung in German.

Cottlow New York Recital Date November 1.

Augusta Cottlow, the young pianist who has made a number of tours, will give a recital at Mendelssohn Hall, Thursday evening, November 1. It is only a few years ago that Miss Cottlow won fame by going direct from the studio of her teacher in Chicago, to appear before critical audiences in the Old World. Following her recital at Mendelssohn Hall, Miss Cottlow will make an extended tour, as far as the Pacific Coast.

No Recitals by Paderewski in America This Season.

The reports that Paderewski will give a series of recitals in America this season are denied by the pianist's manager. Paderewski will come to this country the end of December for seven concerts with the Boston Symphony Orchestra, playing twice in Boston and once each in New York, Brooklyn, Philadelphia, Baltimore and Washington. He will return to Europe the latter part of January.

Mr. and Mrs. Mehan at Their Studios.

Mr. and Mrs. John Dennis Mehan are back in New York, and tomorrow they will re-open their studios at Carnegie Hall. Both will begin the new season in the best of health and spirits after their restful summer passed in the White Mountains and at Moosehead Lake, Me. From September 20 to the first of October, Mr. and Mrs. Mehan will receive pupils from ten to one, and from two to six. Regular lessons begin October 1.

Tenor Giles to Wed Miss James, of Pittsburg.

The engagement of E. Ellsworth Giles, formerly solo tenor in the Central Presbyterian Church, of New York, to Florence James, of Pittsburg, was announced September 15. Mr. Giles is now singing as soloist in the choir of the First Presbyterian Church, of Pittsburg. Miss James, his fiancée, is also musical. The young woman studied abroad some years with Teichmüller and Reinecke, of Leipzig.

Anna Lankow

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October 9, 1906

N. B. Mr. Carl Returns from Paris Sept. 24, and can be consulted after that date.

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CHICAGO.

CHICAGO, Ill., September 15, 1906.
The Season Reopens.

Some time ago the writer ventured on the assertion that the musical season never comes to an end in Chicago; that although celebrated foreign musicians may flatter themselves that artistic dejection is left behind when they depart for Europe in April, the sounds of music are still heard in the land. But in all humility the writer confesses that he erred as to the endlessness of the season. It came to an end last week. Not a note was to be heard, and for the time being the recitalists were as extinct as the dodo. In vain did one seek for a concert—every hall was closed. Fruitless was the quest for an orchestra—only the amusement parks held their quota of perspiring bands. These, at least, were left to us, but although they often perform excellent service in adding to the din engendered at these places by the banging of shooting galleries and the screams of nervous females descending the chutes, such organizations cannot meet the aspirations of those who swear by the higher music, and who shiver when they hear a tune. But the winter of our discontent is soon over. 'Tis true the season ended last week, but it began again last Monday.

A vast army of music students descended upon Chicago on that day and besieged the schools and the studios.

Who shall say, looking at these throngs of seekers after the verities of art, that Chicago is not the center of America's musical activity? Where else are the student's opportunities so vast; where else are they so appreciated?

Rental of Cosmopolitan School of Music.

The Cosmopolitan School of Music opened the new season with a concert given this afternoon by its pupils in the Auditorium Recital Hall. It may be said that Dunstan Collins not only gave the new season an auspicious start, but gave, at the same time, an auspicious inauguration to the new school. For some excellent material was disclosed at the recital, and the performers did credit to their teachers as well as to themselves. Daisy Waller, a pupil of Jeannette Durno-Collins, demonstrated that that gifted artist is gifted in other directions than those concerned with performance. Miss Waller displayed a mature style and a fine perception of the poetic contents of her music. She played Schumann's "Aufschwung," a nocturne, waltz and

the G minor ballade by Chopin, Schuett's "A la bien Aimee," Poldini's graceful "Poupée Valsante," and the thirteenth rhapsody of Liszt. The young pianist was particularly successful with the Chopin compositions, and it is easy to see that the Polish composer specially appeals to her; but to whom does he not? Two vocalists contributed the remainder of the program. Gordon Erikson, a pupil of William Beard, and the possessor of an excellently trained baritone, sang very effectively a setting of Bourdillon's verses, "The Night Has A Thousand Eyes," by Kidd; Henschel's fine "Morning Hymn" and Hatton's ditty, "To Anthea." Gwendolyn Williams, trained by A. Torrens, was heard in "Gwlad Y Delyn," by John Henry. In case the name of this composition should cause any mystification, the writer hastens to explain that "Gwlad Y Delyn" is a Welsh composition, and, being interpreted, means "Land of the Harp." Miss Williams sang this piece with much feeling and effect, and one is led to wonder why so little is heard of Welsh music and Welsh composers, for the people of the Principality are among the most musical in the world, and have been since the Druids roamed the land.

The management announces the next concert to take place September 22 in the Auditorium Recital Hall. The soloists will be Sallie Clark, pianist; Grace Kennicott, soprano, and Mrs. Carnes, contralto.

American Conservatory Notes.

Helen Jordan-Graham has returned from Berlin, Germany, to resume her work at the American Conservatory. During her stay abroad she enjoyed personal instruction of Leopold Godowsky. Her husband, Cyril Graham, also a member of the American Conservatory, will remain until Christmas in order to study with the famous composer Humperdinck.

The first Saturday recital will take place at Kimball Hall, September 29. Silvio Scionti will be the soloist.

Wilhelm Middelschulte, the distinguished organist, gave several organ recitals in various cities of Germany this summer, which received the highest commendation of the press.

Ragna Linne returned from a visit at her old home, Christiania, Norway.

Emil Liebling has been especially engaged for a series of eight lectures before the students of the Conservatory.

Walter Spry Piano School.

Walter Spry, director of the Spry Piano School, has received the following letter from Carl Faelten, of Boston, concerning Wilmot Lemont, the newly engaged instructor in the preparatory department of the school:

MY DEAR MR. SPRY—As the time for the opening of your school year is drawing near I wish to send you my good wishes for a successful session, and in particular my hearty congratulations for having secured Wilmot Lemont as a teacher of our system for your school, not merely because he is my pupil and a representative of our work, but because I feel so sure that you and your patrons will find him an exceptionally capable musician and accomplished teacher, with the right amount of enthusiasm and energy for his work as an educator. As you will have experienced yourself, so many younger (and older!) musicians are apt to look at the problem of teaching as a matter of drudgery, and a last resort when everything else has failed. Very often they are then not sufficiently prepared to make a success of it. It is, therefore, always a matter of gratification to me to see a young man of Mr. Lemont's talent and high standing as a pianist and composer, pay so much attention and show such deep interest in the subject of teaching. As I already wrote before he has been with us for four years, during the last two of which he has done regular work as assistant in our school, showing much natural aptitude and giving excellent satisfaction to his pupils and us. Hoping that everything would go well, I remain,

Cordially yours,

CARL FAELTEN.

ADDITIONAL CHICAGO NEWS.

The registration of pupils in the Chicago Musical College has broken all the previous records of this institution.

The Cosmopolitan School of Music and Dramatic Art, Auditorium Building, announces the following interesting recitals to be given free to the pupils of this school.

These recitals will take place in the Auditorium Recital Hall.

The artists who appear in these recitals will also give public concerts and recitals in the Auditorium Recital Hall during the season under the management of the Dunstan Collins Musical Agency.

The recitals to be given for the benefit of the pupils are as follows:

October 4, Steindel Trio, (Mr. and Mrs. Bruno Steindel and Fritz Itte), assisted by Marion Green; October 11, vocal recital, by William Beard; October 18, vocal recital,

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by Minnie Fish-Griffin; October 25, piano recital, by Brahm Van Den Berg; November 1, Chicago String Quartet, (Leopold Kramer, Ludwig Becker, Franz Esser, Bruno Steindel); November 8, vocal recital, by Marion Green; November 25, Steinle Trio, assisted by Minnie Fish-Griffin; December 6, piano recital, by Howard Wells; December 20, vocal recital, by Mrs. Willard S. Bracken; January 10, piano recital, by Jeannette Durno-Collins; January 24, Chicago String Quartet, assisted by Dr. N. J. Elsenheimer; February 21, Steinle Trio, assisted by William Beard; March 7, vocal recital by Jennie Thatcher Beach; March 21, Chicago String Quartet, assisted by Jeannette Durno-Collins; April 4, piano recital by Daisy Waller, and April 18, recital, by Enrico Tramonti.

Frederik Frederikson, the Scandinavian violinist, and Mrs. Frederikson, pianist, will give a joint recital in Music Hall, October 11.

A study program class will be held during the season by Rossiter G. Cole, for those patrons of the Thomas Orchestra concerts who desire a better acquaintance with the works to be performed. Mr. Cole's explanations will be assisted by Walter Spry, who will preside at the piano. The study class will meet in the Fine Arts Building on Fridays before each concert.

Mrs. Worcester's Success.

The following criticisms refer to the success of Mrs. Worcester at two recent concerts:

Mrs. Worcester, pianist, appeared on the program and played a special number with orchestral accompaniment. The selection was one of extreme difficulty, but was beautifully executed by Mrs. Worcester, who proved herself a musician of extraordinary ability. She was greeted with cheer after cheer.—Daily Republican Register, Galesburg, Ill.

Mrs. Worcester played the concerto for piano and orchestra in B flat minor, op. 32, by Tchaikovsky, in such a way as to proclaim her in the foremost rank as solo pianist. Her breadth of octave and chord effect taxed the resources of the grand piano, while the dainty passages were rendered with a clearness unsurpassable.—Herald, Tarkio, Mo.

Cycle Concert at Caldwell.

An excellent performance of "The Persian Garden" was given at Association Hall, Caldwell, N. J., on the evening of September 7. The Quartet, all New York artists, were received with marked favor. Florence Hinkle was the soprano, Mary Byrne Ivy the contralto, John Young the tenor, and Frank Croxton the basso. Elizabeth Ruggles was the piano accompanist. One critic said "that the ensemble in the quartets could hardly have been finer."

Stender Going to California.

By the end of October Frieda Stender, the young lyric soprano, will be in California to open a tour that will extend to the extreme Northwest on the Pacific Coast. On her return eastward the singer will appear at concerts in Fargo, Helena, Grand Rapids, Milwaukee and Duluth.

KANSAS CITY.

KANSAS CITY, September 14, 1906.

About October 1, work will be begun on a building which is to be used by the Kansas City Conservatory of Music and Art, a new institution. John A. Cowan, director of the department of oratory and elocution of the Manual Training High School, will have active management of the new conservatory. Mr. Cowan announces the following faculty to assist him: Piano, Geneve Lichtenwalter, George Simpson, Mary E. W. Beckham, S. Ellen Barnes, Mrs. Francois Boucher, and Mrs. William J. Hillier will have charge of the Faetler System of teaching children; voice, Frederick Walla, Jennie Schultz and Louise Massey; harmony, H. O. Wheeler and George Simpson; violin, Francois Boucher and Carl Rader; violoncello, Louis Appy; Reed instruments, Antonio Meseno, and brass, Otto Jacobs.

Rudolph King, pianist, and Ada L. Harrington, soprano, will give two musical programs at the Manual Training School September 20.

Mr. and Mrs. Alfred J. Rubach have returned from their wedding tour to the White Mountains. They will be at home after October 1 at 3217 Park avenue. Mr. Rubach is a popular pianist. On his recent trip East, he renewed the acquaintance of his old teachers in Boston and New York.

The information came in last week from several sources that Addison Madeira had given up his work here and left the city. This proves to not be a fact. Mr. Madeira states that he has a busier season ahead of him than he has ever had before. He has returned from a three weeks' outing in Minnesota, and announces that he has been engaged as choirmaster for St. Paul's Episcopal Church, of this city, and will at once organize a surplice choir of thirty-two mixed voices. On September 28, he will give a performance of the "Chimes of Normandy" at the Soldiers' Home, Leavenworth, Kas.

The first concert to be given under the auspices of the Schubert Club this season will be October 23, in the New Casino, and Mme. Gadski will be the leading attraction.

Carl Zimmerschied, of Ann Arbor, Mich., is the guest of his brother, J. F. Zimmerschied, the orchestra leader.

Gertrude Concannon is preparing for three piano recitals for this season. The first will be composed entirely of Schumann numbers, the second of Liszt and the third Mendelssohn numbers. The first recital will be given in November.

The Beacon Hill Congregational Church has secured the services of a mixed quartet for the season, (all pupils of Mrs. C. M. Wherrill), Lela Shattuck, soprano; Grace

Freyer, contralto; O. L. Anderson, basso, and Robert Anderson, tenor.

Cleo Dix has accepted the position of soprano soloist at the Melrose Methodist Episcopal Church, and Mrs. Dean will be the contralto, at the same choir.

Mrs. M. C. McKinney, voice-teacher, has just returned from a vacation spent in the East, and has re-opened her studio in the Hoffman Building.

The Handel and Haydn Society has begun rehearsals for the season, and will soon announce the date of their first concert, for which they will secure some prominent Eastern soloist. Mrs. Louis Klein is accompanist.

Mrs. John F. von Herrlich, wife of the rector of the St. Paul's Episcopal Church, Kansas City, Kas., will leave for Rome in a few weeks, to take up the study of music.

W. H. Lieb, a well known voice teacher, has opened a studio at 201 Minor Building.

Penelope Hendricks-Dudley, voice teacher, formerly located at 1016 Holmen street, is now located at 510 University Building. Mrs. Dudley, with her class, is working up the oratorio of "Elijah," which they expect to give later in the season.

Louise Homer will sing in concert here November 8, under the auspices of the Kansas City Music Club.

Flora Wallace, who has been studying voice and languages in Paris for the past three years, sailed for home on September 5.

S. Kronberg, manager for Miss Parkina, the Kansas City singer, has signed a contract for a concert at Convention Hall on October 10.

Jo Shipley Watson sends a post card announcing that the fall term of her school in Emporia, Kas., began September 10.

F. A. PARKER.

Kelley Cole Winning His Share of Success.

Kelley Cole, the New York tenor, who for the past few seasons has been winning his full share of success in the concert field, was at one time a member of the Bostonians, and his singing, particularly in "Robin Hood," made an excellent impression. He left the popular operatic organization, however, to devote himself to further study in Europe, a course that was amply justified by the success which he scored in England, where he made his concert debut. Mr. Cole's wife, Ethel Cave-Cole, is also a talented musician. She will be accompanist of the Cycle Quartet, of which Mr. Cole is a member.

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BUFFALO.

BUFFALO, N. Y., September 15, 1906.

One by one Buffalo teachers and artists are reopening their studios. Edward Randall Myer passed his vacation at Chester, Nova Scotia. He is back in Buffalo, and has resumed his vocal instruction at his studio, 715 Elmwood avenue. Jaroslaw de Zielinski is another who resumed this week his piano and vocal lessons at 760 Auburn avenue. Charles Armand Cornelle, of 696 Main street, and Amy Graham, pianist, of 327 Franklin street, are among those who have reopened studios for the autumn work.

William S. Jarrett, organist of Westminster Church, is just home from Atlantic City, and is planning to begin his work at his studio on Tenth street.

Harry J. Fellows has given some of his friends outings on his new yacht, cruising between Buffalo and Erie, Pa. During the last three weeks Mr. Fellows and William Gomph, organist of the Delaware Avenue Baptist Church, have been fishing up in Canada. Both of these artists have unlocked their studio doors, Mr. Fellows at 1009 Delaware avenue and Mr. Gomph at 518 Auburn avenue.

Alice Lathrop Scott spent the summer up in Ogunquit, Me., studying violin with Willy Hess, concertmaster of the Boston Symphony Orchestra. Mrs. Scott is back at her studio, 20 Dorchester road, and will at once take up her teaching.

Ella B. Snyder, the solo soprano of the Richmond Avenue Church, was among those who added to her fame throughout the summer by singing at Chautauqua. Miss Snyder is a pupil of Clara E. Thoms, of Buffalo.

Mary N. Howard, organist of the First Unitarian Church, is delighted with the new organ which has been erected in the new church edifice. Many attended the dedication services last Sunday. The quartet choir is composed of Mrs. Boughton, Mrs. Clark, Mr. Webb and Mr. Habestoo.

Henry G. Lautz has joined the faculty of the Toronto College of Music. He will teach vocal music, and also take up work in the churches on Sundays.

H. Francis Ferguson has been highly commended for his work as organist and choir director of the Church of the Ascension, at North and Linwood avenues. Henry W.

Hill, the former organist, was compelled to resign on account of ill health. Mr. Hill has returned to his home in Olean.

Through the efforts of Mrs. George W. Davis, of "The Poplars," Lancaster, N. Y., Rudolph von Liebich has given a series of lecture-recitals. The composers considered were Schubert, Schumann, Liszt, Wagner, Chopin, Mendelssohn, Grieg and Bizet.

The Orpheus Society has returned from its outing to Saratoga and Lake George. At the first concert of the club, to be given in Convention Hall, October 22, Walter Damrosch and the New York Symphony Orchestra will assist in the program.

Dr. Carl F. Hoffmann, director of the Teutonia Liederkranz, has reorganized the society, and with the assistance of the new official board, hopes to give some excellent concerts during the coming season.

Sunday evening the Black Dike Band, under the direction of John Gladney, will give a concert at Jay's Theater.

VIRGINIA KEENE.

LATER BUFFALO NEWS.

BUFFALO, N. Y., September 17, 1906.

Carrie L. Dunning, author of the Dunning System of Improved Music Study, is now at Portland, Oregon. Mrs. Dunning will make professional visits to other points on the Pacific Coast before returning to Buffalo. Her studio, on Highland, however, is open and in charge of assistant teachers.

The Association Choral Club, under the direction of William J. Sheehan, is seeking to increase its membership. Soloists of reputation are to be engaged this season to assist the club at several concerts. It should be said that the membership is not restricted to members of the Y. M. C. A.

William H. Shaw, choir director of the Central Presbyterian Church, resumed his duties yesterday.

Mary Knoche, formerly organist at the Richmond Avenue Methodist Church, is devoting her time entirely to teaching.

The Elmwood Conservatory of Music began the new mu-

sical year September 10, with a large increase of pupils in all departments.

The Buffalo Sängerbund will give its first concert of the season early in November. A ladies' chorus will assist the regular Männerchor at the three concerts planned for this year.

Mrs. E. H. Howard and her son, Henry Howard, presented the new Hutchings-Votey organ in the new First Unitarian Church as a memorial to the late Ethan H. Howard.

It is announced that Gadski and Rosenthal will be at Convention Hall, the former on November 21, and the pianist the next night.

I. R. C.

IT PAYS TO ADVERTISE.

New York, September 14, 1906.

To The Musical Courier:

I wish to congratulate THE MUSICAL COURIER and comment upon its efficiency as a medium of advertising. My first advertisement appeared in your paper on Wednesday, September 12, and I was indeed agreeably surprised to get an inquiry from Washington, D. C., in regard to it today, September 14, or only forty-eight hours after its first appearance.

Yours truly,

G. MAGNUS SCHUTZ.

JEANNETTE FERNANDEZ an Active Soprano.

Jeannette Fernandez, the young soprano, is to be heard at more concerts this season than ever before in her career. During her vacation up at Lake Placid this summer Miss Fernandez was much in demand for concerts. She was engaged for two appearances with the orchestra at the Grand View Hotel. Before leaving New York to pass her holiday in the Adirondacks, Miss Fernandez sang down at Ocean Grove with Tali Esen Morgan in one of the great Auditorium concerts. The rare quality of her voice and her brilliant vocalization won high praise for the charming artist. Miss Fernandez was especially successful at this concert in her rendition of the grand scene and aria for soprano from "Der Freischütz." For the musical season now close at hand Miss Fernandez will sing at a number of college concerts, for which individual bookings have been made.

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MUSIC IN CANADA.

TORONTO, September 14, 1906.

The annual concerts of the Toronto National Chorus, under Dr. Albert Ham's direction, will take place at Massey Hall in January. For these events the New York Symphony Orchestra has been engaged. Frederic Cliffe's "Ode to the Northeast Wind," will be included in the program.

Two Gilbert and Sullivan comic operas are to be revived in Toronto this season. R. S. Pigott will produce "The Mikado" and E. W. Schuch "The Pirates of Penzance."

The Princess Theater, Toronto, has reopened with "Captain Careless" and the Grand Opera House with "The Yankee Consul."

Theresa McAvoy, gold medalist of the Toronto Conservatory, has gone to Prague, Bohemia, to study the violin under Sevcik.

Mildred Walker has returned to her Toronto vocal studio, having spent her vacation in New York.

Mrs. Le Grand Reed, soprano, has been spending the summer at Oakville, Ont., after a special course of study abroad.

Ada Briggs, pianist, has returned to the Toronto Conservatory, after several months of European travel.

The fifth large elementary chorus of the People's Choral Union was organized at the Guild Hall, Toronto, on September 10. The advanced chorus resumed rehearsals on September 13.

Under the direction of Dr. F. H. Torrington, the Toronto Festival Chorus will this season produce Rossini's "Stabat Mater," "The Messiah" and Max Bruch's "Cross of Fire."

A second edition of Mrs. Glen Brodie's song, "The Ride of the Mounted Police," was issued on September 1 by Whaley, Royce & Co., of Toronto.

Antonio Lotti's "Crucifixus" and Cornelius' motet, "The Surrender of the Soul," are among compositions to be sung by the Mendelssohn Choir this season, under Dr. A. S. Vogt's baton.

The dates of the Mendelssohn Choir's concerts are as follows: Toronto, Massey Hall, February 4, 5, 6, 9; Buffalo,

Convention Hall, February 11; New York, Carnegie Hall, February 12, 13. Dr. A. S. Vogt, conductor of the choir, and Emil Paur, conductor of the Pittsburgh Orchestra (which is to share honors with the Mendelssohn Choir), will direct the extensive programs.

MAY HAMILTON.

GERMAN AND ITALIAN METHODS.

BY ENRICO DUZENSI.

Frequently I read in THE MUSICAL COURIER that vocal teachers maintain there is only one method. I must protest against these assertions, and I believe I am justified in doing so, because I have had practical experience as a singer with both methods. For many years I studied with Marie Lehmann (mother of Lilli Lehmann), who gave me my first training for the operatic stage. For almost ten years thereafter I sang first tenor roles, using the German method. My singing received great praise, but it was impossible for me to sing big roles two evenings in succession, as my throat and voice were not able to bear the strain. After singing for three years in the Stadttheater at Prague, I went to Milan, where I studied the Italian method under Signora Deka Vale. This lady, who was a well known opera singer, had been a pupil of Lamperti. In October of the same year I was engaged by Ricordi to sing the title role in Massenet's "King of Lahore" in Mantua. My knowledge of the Italian method enabled me to sing this five act opera four and five times a week. Frequently three evenings in succession. After that I sang in opera in Venice and in Berlin until I was engaged for a concert tour in America. A serious operation on my eyes made it necessary for me to leave the stage, and since then I have been actively engaged as teacher of the Italian method.

To go into detail and explain the difference between the German and the Italian methods would take up too much space and be useless. I can testify, however, that one can sing with less effort with the Italian method and as a student get better results in a shorter time than with the German method. It would be foolhardy to assert that the Italian method is the only correct one, for we have had many prominent German singers. However, my experience as singer and teacher has been that the Italian method is the better one.

Janet Spencer on Way Home.

Janet Spencer, the contralto, who won her way rapidly into prominence, and who has been studying in Europe for some months past, is on her way home.

ROSENTHAL "TRAINING" FOR HIS AMERICAN TOUR.

Musical talent and digital facility do not of necessity make a great pianist. To be a master at the keyboard requires an amount of physical strength and of nerve force little suspected by the layman. Moriz Rosenthal, the renowned Austrian virtuoso who revisits America the coming season, after an absence of eight years, recognizes the importance of this fact, and his preparations for the tour include a far more exacting regimen than merely assiduous practice at his instrument. In truth, Rosenthal is "in training" very much after the manner of athletes, and no professional man of muscle ever kept at his physical exercise more faithfully or scientifically than does the eminent virtuoso. A day spent with Rosenthal at his summer home at Gastein, high up in the Austrian Tyrol, would tax the endurance of many who consider themselves strong.

Rosenthal's exercise is devoted largely to "road work," as the sporting editor would call it, though swimming enters prominently into his preparations. As a pedestrian and mountain climber, Rosenthal has few equals even in the Alps. He has scaled the Matterhorn many times, and he now takes long daily tramps into the mountains around Gastein. The pianist arises at six o'clock. After a light meal, hardly enough to break his fast, he strikes out into the hills, and does not return for two hours. Then he plunges into the lake, and swims for half an hour, by which time he is ready for a hearty breakfast. After the meal he lounges about for half an hour reading the papers, after which he is at the piano until one o'clock. Luncheon is served at this hour, and when it is finished, Rosenthal goes back to the piano and remains there until four. Then, alpenstock in hand, Rosenthal again turns into the hills, and does not come home until nearly dark, when dinner is awaiting him. The constitution required to thrive under this vigorous routine may be imagined when it is known that the altitude of Gastein is 4,000 meters, or over 12,000 feet. The lung-power and muscularity necessary are enormous.

Rosenthal is applying himself in preparation for this tour as he never has done before. He avers that American audiences are the most difficult in the world to please, and he is determined to be ready to meet their every demand. He is preparing a dozen separate complete programs, each of which requires a giant's strength, and a master's musicianship to interpret. Such power and such talent are his beyond a doubt, and he is leaving nothing undone to have all his marvelous gifts at their most brilliant best for his American visit.

Ervin's Work in Memphis, Tenn.

MEMPHIS, Tenn., September 15, 1906.

D. Frank Ervin, who came here from New York some six months ago, resumed his regular choir work the past week, opening the eight singing classes in October, with a beginners' and an advanced class. "Music, Its Relation to the Church," a paper of much interest, embodying many extremely valuable, because practical points, is the title of an essay by Mr. Ervin, which was printed in the Commercial Appeal of this city some time ago. Because of its length it was printed in three instalments, in the Sunday issues of that paper. Musicians everywhere must recognize its worth and applaud the sentiments expressed.

Mr. Ervin's work is beginning to tell here, where Northern energy and enterprise in music are welcome.

Wiley at Maine Festival.

Clifford Wiley opens his concert season in Bangor, Me., on the afternoon of October 5, then in Portland, October 9, both of them being orchestral concerts of the Maine Festival series. He will be the only soloist at these two concerts, and will sing Henschel's "Morning Hymn," White's "King Charles," the recitative and Aria from "Il Trovatore," "Il Balen," and two songs by the American composers, Madeleine Worden, and J. Lewis Browne, namely, "A Year Ago" and "Nannina." Mr. Wiley's noble voice, his dignified presence, and invariable habit of "making good" always attract, and have resulted in building a reputation of solid merit.

Van Hoose to Give Recitals.

The failure of his peach crop at "Melody Manor"—Ellison Van Hoose's Maryland estate—does not seem to have affected the tenor's spirits, for he writes most cheerfully of his plans for the season about to open. Van Hoose will devote himself largely to recital—for him a comparative new field, as he is best known through his work in opera and oratorio.

Gadski to Sail for New York Early in October.

Madame Gadski has cabled her manager, Mr. Charlton, that she will sail for New York early in October. Her first concert this autumn, will be given at Muncie, Ind., on October 6. The prima donna's season will be active, but brief. She is booked for many concerts between the middle of next month and Christmas, when she must return to Germany.

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POST-VACATION MUSICAL NEWS.

New York, September 17, 1906.

Dr. Edouard Blitz's classes in sight singing are most interesting, for this Belgian-American, whose name, suggestive of lightning, has, in fact, developed this special method so that all teachers of vocal music recognize and appreciate it. Emily Winant has advised her own pupils to go to him, perfectly safe in belief that he inculcates no "vocal method" or interference with the voice as such. At a recent demonstration he explained the basis of the system, which results in quick, if not "lightning" readers.

J. Harry Wheeler returned to the city from Litchfield, Conn., where he had a fine summer class, and a large class in prospect for this autumn. Charlotte Harris, his pupil, gave a delightful recital in Litchfield. She is said to have a beautiful soprano voice. Mr. Wheeler organized a concert for Aptomas, the harpist, realizing a substantial sum. Virginia Hurt of Lynchburg, sang at the concert, and this artist-pupil of Mr. Wheeler promises a fine future. Another pupil, Charles E. Bingham, has secured the position of tenor in the First Baptist Church of Mount Vernon, N. Y. Mr. Wheeler writes: "By the way, I cannot get along without THE MUSICAL COURIER, so please make me a subscriber at once."

Edwin H. Lockhart spent the summer chiefly in Canada, the Northwest and on the Pacific Coast, and he is again at his Carnegie Hall studio. While in Los Angeles he gave many musicales, and lectures on voice production, and was offered the solo bass part in an oratorio to be given by the Los Angeles Oratorio Society in December. Among the musicales was one given in honor of Mme. Modjeska, who was enthusiastic in praise of Lockhart's singing, as well as his style, and listened with manifest interest to his explanation of his singing method. He has rare ability for teaching his pupils to study intelligently, with solidity of tone, good enunciation, etc. Especially are his pupils taught the cultivation and preservation of sympathy and sweetness in the voice.

J. Warren Andrews gave an inaugural recital on the new organ at Franklin M. E. Church, Brockton, Mass., September 12. He played classic, popular and other works, including a suite by James H. Rogers, Macfarlane's new scherzo in G minor, Flagler's "American Air With Variations," and his own very effective "Reverie of Home." Lida Shaw Littlefield, soprano, of Brockton, Mass., sang. Other

recent recitals are at Swampscott, Mass., and Kingston, N. Y.

Louise F. Thayer (daughter of the late Eugene Thayer, the American organist) is to open an organ at St. Faith's Chapel, Poughkeepsie, September 29. She substituted at St. John's P. E. Church, Newtonville, Mass., during July and August; there is a vested choir of thirty-four voices, men and women. Later in the year she expects to give a recital at the studio of her teacher, J. Warren Andrews, Clifton Park, N. J. G. Schirmer has accepted for publication Eugene Thayer's organ sonata, No. 5, in C minor.

Hans Barth, the pianist, gave recitals in several summer resorts recently, such as the Catskills, the Berkshire Hills, and about this time he goes to Lake George and Saratoga. Sample programs of his recitals show a makeup of Mozart, Schumann, Schubert, Mendelssohn, Rubinstein, Liszt; also three of his own compositions. He returns to the city about October 1.

The Sorlin Orchestras, "all solo artists," as the circular states, are under the direction of Victor Sorlin and Albert B. Patton.

Abbie Clarkson Totten is now at the Hotel Endicott, where she gives piano and vocal instruction. Her circular gives press notices from prominent papers.

S. Reid Spencer has just closed a summer engagement as organist of the Congregational Church of Upper Montclair, with compliments and good feeling all around. He is a capable musician.

Marie Adele Stilwell, contralto, reprints some flattering notices in her announcement, giving also as reference Tali Esen Morgan, William G. Hammond, C. B. Hawley and others.

John Erickson, A. A. G. O., plays the new organ at Washington Heights Baptist Church, which, since consolidation with the Lexington Avenue Baptist Church, has become very important.

Louise Voigt-Overstreet spent the summer in California, principally at the beach near Los Angeles. Returning she was in a railroad accident in the Rocky Mountains, for-

tunately suffering no bad effects. Soprano of Calvary M. E. Church (A. Y. Cornell's), busy with many vocal pupils, she may, however, later return to public life, in which she made such a fine reputation.

Ida S. Knighton, assistant to the organist and choirmaster of the Clinton Avenue Congregational Church, Brooklyn, F. W. Riesberg, played during the latter's absence in August, giving entire satisfaction to the congregation and choir. She is experienced and musical.

Martha Henry Timothy, for some time soprano of the Clinton Avenue Congregational Church, who upon her marriage to William George Timothy, returned to Cincinnati, is now again in New York. Mrs. Timothy studied with Emma Thursby.

Mary Henry, solo violinist, teaches and plays in musical affairs, churches and so on, and may be recommended as a thoroughly reliable violinist, with a large repertory.

Alice Breen, of the San Remo, has returned from an extended trip abroad, making it also very beneficial in study. She expects a busy season, her engagements beginning the middle of next month in Chicago. Later she will give a recital at Ogontz School, Philadelphia. Pupils have already begun.

Recently returned from vacations: Sally Frothingham Akers, who has been in Paris; Avice Boxall, from her annual visit to kinsfolk in England; Platon Brounoff and family, from Long Branch; Marie Seymour Bissell, from Hartford and elsewhere; A. Y. Cornell, from Guilford, Conn.; Kate S. Chittenden and May I. Ditto, from Pleasantville, Westchester County; Paul Dufault, from Canada; Max Decsi, from his estate on Long Island.

Janeski's White Mountain Recitals.

J. Lester Janeski, the tenor and teacher of the Shriglia method, gave a series of twenty-one very successful recitals in the White Mountains during the summer. He sang songs and arias by Schubert, Massenet, Sullivan, MacDowell and others with such success that numerous inquiries came to him for lessons. He is an experienced, reliable singer, who knows how to sing and how to teach the art to others.

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Examinations for Full and Partial Scholarships will be held Monday and Tuesday, October 1st and 2d

Scholastic Year from October 1st to June 1st

Write to Registrar for Illustrated Catalogue

George H. Downing in Newark.

George H. Downing, who was engaged last May as bari-
tole and director of music at St. Luke's M. E. Church, in
Newark, has made a profound impression by his dignified
singing and the fine work of his quartet, of which Lillian
Lyding, of Brooklyn is soprano; Edna Cook, of Verona,
contralto, and E. C. Roubaud, of Glen Ridge, the tenor.
Miss Lyding's beautiful voice and intense musical tempera-
ment should, with ripened experience, bring her to a high
position among the great sopranos of this country. Miss
Cook is a pupil of the Metropolitan Grand Opera School,
having been accepted because of her stately figure and the
great range, evenness and warmth of her fine voice. Mr.
Roubaud has an unusually sympathetic voice, and his work
is much admired. With a large teaching clientele, and with
concert and recital work that will take him from New
England to the extreme Southwest, Mr. Downing expects a
very profitable year.

Some Hemstreet Aphorisms.

Frank Hemstreet announces the reopening of his studios,
27 West Sixty-seventh street, and at the Fairfield Building,
Montclair, N. J. (Tuesdays and Fridays), in a neat little
circular. He hears voices Wednesday afternoons, 2:30 to 5
o'clock. Here are some of his aphorisms:

Each voice is a law unto itself.
It is the teacher's business to preserve this law.
This individuality is often destroyed in the teacher's effort to
make the voice fit his "method" instead of making his "method" fit
the voice.
This is followed by these queries:
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Do you believe there is a way to sing easily throughout the full
compass of your voice?
Do you find it more difficult to sing one vowel than another?
Are you really trying to find something you know is lacking in
your voice?
Have you found what you are seeking?

Mrs. Fine's Bookings in Concert and Oratorio.

Beatrice Fine, the soprano, formerly of California and
now of New York, is one of the fortunate artists who was
enabled to combine recreation with professional engage-
ments this summer. Mrs. Fine sang at Chautauqua during
the month of August, and her singing at this celebrated
educational assembly in Western New York brought her
a number of engagements for the winter. She was en-
gaged for song recitals in Harrisburg and Jamestown, and
for the performances of "The Messiah" in Columbus, Ohio,
December 29, and Brooklyn, December 30. After Mrs.
Fine's singing at the Asbury Park closing festival concert
on the 1st of September, she was engaged for concerts
in Buffalo, N. Y., and Toledo, Ohio. A criticism of Mrs.
Fine's singing in Rossini's "Moses in Egypt," at Chautau-
qua, follows:

The performance brought out other features which were almost
equally remarkable. To Mrs. Beatrice Fine, the new soprano soloist,
must be accorded especial distinction. With but one week to
prepare a totally unknown work, Mrs. Fine sang the lengthy and
very elaborate part of Anais not only accurately but artistically.
The audience was highly appreciative of the excellence of her per-
formance, and the beauty of her voice; but it is doubtful if many
of them realized how difficult was the feat accomplished.—Chautau-
qua Daily.

Pupils Returns to Celia Schiller.

Celia Schiller, the pianist, has returned from her vaca-
tion, passed pleasantly in the country, and this week the
New York pupils of Miss Schiller will return to their
teacher and the work of the autumn will begin. During
her vacation Miss Schiller played at a number of concerts

with her usual success. Several pupils studied throughout
the summer with her, and these will now continue their
work in town.

Witherspoon Home After European Triumphs.

Herbert Witherspoon, the distinguished basso, and Mrs.
Witherspoon are in New York again, after an unusually
brilliant European season. Mr. Witherspoon sang at twelve
orchestral concerts in London and other English cities, in
addition to a number of recitals. From England the With-
erspoons went to Germany, and there, as elsewhere, met
many of their friends from America and Europe. This
week both Mr. and Mrs. Witherspoon resumed their teaching
at their studio-residence, 149 West Sixty-third street.
Announcement of Mr. Witherspoon's concert season will
be made later.

A. Y. Cornell Ends Summer School.

A. Y. Cornell's summer school at Guilford, Conn., was
very successful, some two dozen earnest students from the
South and East being under his instruction. Frequent les-
sons, daily class lessons and unusual ambition enabled these
students to accomplish wonders in vocal progress, demon-
strating to Mr. Cornell also the unfailing results of his
method—that of the man who not only teaches singing, but
sings, thinks and demonstrates. Associate teacher with
Edmund J. Myer at Chautauqua and Round Lake for seven
years, Mr. Cornell has made the Myer principles his own.

Concerts North and South for Nordica.

Madame Nordica is to open her season in the South on
October 19. She will be heard in Raleigh, Greensboro,
Charlotte, Greenville, Columbia, Augusta, Athens and
Asheville. After her concerts in these cities the prima
donna will return North for concerts at Symphony Hall,
Boston, and at Carnegie Hall. November 12 is the date of
her New York recital. Three days later Nordica will
go to Washington to sing in concert there on November 15.
From Washington she will go South again to fill more
engagements, all under the direction of R. E. Johnston.

Autumn Tour of the New York Symphony Orchestra.

The New York Symphony Orchestra, under Walter
Damrosch, will play on the evening of October 5 at Car-
lisle, Pa., and on the following evening at Chambersburg,
Pa. The orchestra, which is a feature of Loudon Charlton's
list, will make a brief tour the latter part of October.
Among the cities to be visited are Buffalo, Cincinnati, De-
troit, Toronto, Hamilton, Ont., Troy, N. Y., and Wilkes-
barre, Pa.

Ruegger Due Holiday Week.

A letter from Elsa Ruegger, the Belgian cellist, who is
to make her third American tour this season under the
direction of Loudon Charlton, states that she will fill im-
portant European engagements before sailing for America.
Miss Ruegger is not expected until the latter part of De-
cember. She is booked for many concerts.

Many Cities to Hear Dethier.

Edouard Dethier, the young Belgian violinist, has a large
number of concerts already closed, twelve being booked in
the West and Northwest. In the East he will be heard at
Washington, D. C.; Rochester, Buffalo, Worcester, Boston,
Providence, Harrisburg, Montreal, Quebec and Toronto.

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Francis Macmillen's Personality.

Francis Macmillen, the American violinist, is said to
possess a remarkable personality. His Dante-like features
surrounded by an abundance of jet black hair have been a
source of attraction to painters, and one of his recent por-
traits, painted by Maurice Wagemans, has won much favor-
able comment. The portrait, which has been sold to the
Brussels Gallery, has been termed a "masterpiece in four
days"—the painter having worked day and night to com-
plete his canvass during the brief time that the sitter was
available. Macmillen will reach the United States in Octo-
ber, and will be heard in the principal cities.

Leoncavallo's New March and Ave Maria.

Rudolph Aronson is in receipt of the manuscript copy of
Leoncavallo's new march entitled "Viva l'America," which
together with his "Ave Maria" are to be performed for the
first time at the initial concert in New York on October
3. Rehearsals of the artists and the Scala Orchestra for the
Leoncavallo tour in the United States and Canada are
now progressing at the Teatro Lirico, Milan, under
the conductorship of the maestro, and will continue until
the date of departure of the company, by the steamer
Princess Irene, from Genoa, on September 20.

Janpolski and New York Symphony Orchestra.

Albert G. Janpolski's engagement with the New York
Symphony Orchestra in Chicago at Damrosch's farewell
concert was one of the most successful appearances of the
popular baritone this season. The audience of over 3,000
persons accorded him a most enthusiastic reception. After
his singing of the prologue from "Pagliacci" cries of
"Bravos!" were heard throughout the house, and the singer
was obliged to acknowledge seven recalls. No less apprecia-
tive was the reception of the "Evening Star," from
"Tannhäuser," sung later in the program.

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PHILADELPHIA.

PHILADELPHIA, Pa., September 15, 1906.

The musical season proper, in Philadelphia, may be said to begin with the opening concerts by the Philadelphia Orchestra. Conductor Fritz Scheel, who has been abroad all summer, sailed from Genoa on Saturday, September 8; on his arrival rehearsals will begin for the opening concerts to be given on October 19-20. That this year's work of twenty afternoon public rehearsals and twenty evening symphony concerts, with its increase of four performances over the record of last year, given in response to the widespread demand for an extended season, will be received with most generous patronage, is proven by the increasing list of new members, which to date far exceeds any previous year, and by the favorable returns of old subscribers, many of whom are increasing their holdings.

Much credit is due Chas. Augustus Davis, business representative of the Philadelphia Orchestra, for the firm, sound principles governing the Philadelphia Orchestra Association, and for the promising returns of the fiscal year. A man of fine business acumen and executive ability, tact and artistic understanding and appreciation, with a personality at once approachable but discriminating to a degree, Mr. Davis has ingratiated himself to all who have met him in the capacity of business representative of the Philadelphia orchestra.

The efforts of the Women's Committee for the orchestra has resulted in wide and extensive support; formed in 1904, the officers are: Mrs. A. J. Dallas Dixon, president; Mrs. Harold Ellis Yarnall, vice-president; Mrs. Thomas Skelton Harrison, second vice president; Mrs. Edward T. Keffler, recording secretary; Mrs. Edward G. McCollin, corresponding secretary, and Mrs. Alfred Reginald Allen, treasurer. The directors are: Mrs. W. W. Arnett, Mrs. S. S. Fels, Mrs. S. B. Fleisher, Mrs. J. M. Gazzam, Beulah Hacker, Charlotte W. Hare, Mrs. Walter Horstmann, Nina Lea, Mrs. W. L. McLean, Mrs. John B. Miles, Mrs. Morris Pfaelzer, Mrs. Wm. P. Smith, Jr., Miss F. A. Wister and Mrs. Geo. D. Didener. Ex-officio: Mrs. Francis Howard and Williams and Mrs. Monroe Smith.

The West Philadelphia committee, formed in 1905, consists of Mrs. Monroe Smith, president; Margaretta S. Hinchman, vice president; Helen Fergusson, recording secretary; Mrs. Charles L. Mitchell, corresponding secretary; Mrs. S. S. Fels, treasurer. The directors are: Gertrude Allen, Mrs. J. J. Boericke, Mrs. Howard Butcher, Mrs. S. C. Burnside, Miss Comegys, Mrs. Chas. A. Culbertson, Mrs. Henry S. Deckert, Mrs. Geo. A. Fletcher, Mrs. C. Lincoln Furbush, Mrs. J. Ernest Goodman, Mrs. Edwin C. Grice, Mrs. W. K. Ingersoll, Mrs. Constant Eakin Jones, Ellen C. Kaighn, Mrs. Wm. S. Kimball, Mrs. Horace H. Lee, Mrs. Alter Megear, Gertrude Palmer, Mrs. George A. Piersol, Mrs. John C. Rolfe, Mrs. Thomas Sinclair, Edith Steele, Mrs. Martinus von Gelder, Henrietta E. Wagner, Frances Wayne, Mrs. Arthur Wilson and Mrs. Wm. L. Worcester.

In Germantown and Chestnut Hill the committee, formed in 1905, consists of Mrs. Francis Howard Williams, president; Minnie Katharine Watmough, first vice president; Mrs. Wm. T. Tilden, second vice president; Anna Hazen Howell, recording secretary; Mrs. Henry W. Raymond, corresponding secretary; Mrs. Augustus B. Stoughton, treasurer, and F. A. Wister, general secretary of the guarantee fund. The directors are: Mrs. M. L. Cooke, Mrs. James B. Coryell, Mrs. Jas. Mapes Dodge, Mrs. Wm. G. Foulke, Mrs. Thos. B. Homer, Mrs. Wm. Baird Keefer, Mrs. Chas. Morgan, Mrs. Thomas Potter, Jr., Mrs. Richard Rossmässler, Mrs. S. Howard Smith, Mrs. Frederick W. Taylor, Mrs. W. Jay Turney, M. K. Watmough, Mrs. W. Beaumont Whitney, Mrs. C. Cresson Wistar, Mrs. C. S. Stuart Patterson. In Wilmington, Del.,

there is also a committee formed in 1905 consisting of Mrs. Lewis C. Vandegrift, president; Mrs. Wm. Beits, secretary; Mrs. Joseph Swift, vice president, and Annie T. Flinn, treasurer.

The Baltimore committee, formed 1906, has for its acting chairman Mary B. Shearer. The Washington committee, formed the same year, 1906, has for chairman Aileen Bell.

The financial and personal support given the orchestra by these several committees is beyond all estimate in the lasting effect and in furthering the cause of music, absolute.

During the season the orchestra will give a series of symphony concerts in Washington, Baltimore, Wilmington and other cities. This is the seventh season of the orchestra and the personnel numbers eighty musicians.

Among the soloists who will appear are: Camille Saint-Saëns, Rosenthal, Lhévinne, Petschnikoff, Gadski, Samanoff, Bloomfield-Zeisler, Schumann-Heink, Arthur Hartmann, Thaddeus Rich, Vladimir Dubinsky, Harold Randolph, Harold Nason. Mme. Gadski and Schumann-Heink and Moriz Rosenthal are assigned four appearances each with the Philadelphia Orchestra—two afternoons public rehearsals and two evening symphony concerts.

Activity, musically, is gradually being resumed in the studios, but not until October will the regular scheduled time be filled.

E. Bertha Yocom has opened a studio in the Baker Building, and will begin her classes in piano playing on October 1.

The Sternberg School has its official opening on October 1.

The Leefson-Hille Conservatory of Music will open October 1.

Edwin Evans will sing in the following places this coming season: New York City, Boston, Harrisburg, Greensburg, Swarthmore, Rose Valley, Pa.; Chester, Media, Lansdowne, Pa.; Wilmington, Del., and for many concerts in Philadelphia.

Shepard Kollack will conduct a choral society of 125 voices in Coatesville Pa., this season.

Abbie Whinnery, who has spent the summer abroad, is expected back the latter part of September.

Caroline A. Kendrick has been engaged as soprano soloist at St. Matthew's Episcopal Church, beginning in October.

Dr. G. Conquest Anthony and Corinne Wiest Anthony have been engaged at the Park Avenue Methodist Church, Mrs. Anthony as soprano soloist and Dr. Anthony as basso and choirmaster.

Carl Schnachner will resume teaching on September 24.

Perley Dunn Aldrich will teach two days each week in New York City.

Helene Maiglile will resume her classes in voice culture on October 1.

The local operatic society, which was formed last spring with Carl Behrens as musical director, will have some interesting news for the musical public a little later on.

Mrs. Philip Jenkins has resumed teaching. Mrs. Jenkins while abroad this summer studied with Shakespeare, receiving daily lessons.

EVELYN KAESMANN.

CREATORE WILL BE AT ATLANTIC CITY NEXT SUNDAY.

A musical event of importance is the engagement of Creatore and his band at Atlantic City for September 23, where the noted bandmaster will play two concerts in the music room on the new million dollar pier. For the occasion a special excursion will be run by the Pennsylvania Railroad. These concerts will mark the close of a long and successful tour made by this organization, that opened in London in March. The band has played concerts daily since then, losing only the time necessary to make the "jump" from Liverpool to Boston, where the present American tour opened. The regular winter tour will open early in January, 1907.

Karl Griener's Pupil at Ocean Grove.

Helen Scholder, the child cellist, a pupil of Karl Griener, was one of the soloists, August 31, at a concert at the Auditorium, Ocean Grove, under the direction of Tali Esen Morgan. Little Miss Scholder's playing first attracted notice at Ocean Grove at concerts last year in Mr. Morgan's series, and so she was re-engaged for this year. Mr. Griener and his little pupil will appear at a cello recital in Mendelssohn Hall, New York, November 15, and the program for that date will include the suite for two cellos by Popper. It is stated that this will be the first performance in New York of this work.

Madame Blye's Programs Attracting Notice.

The recently published programs of Birdice Blye, the brilliant pupil of Anton Rubinstein, are attracting notice because of their arrangement and the number of interesting, new and unfamiliar compositions in the lists. Mme. Blye has always been a diligent student and is among those rare artists who have presented novelties first to the musical public. She was the first to play the piano part of the great piano and violin sonata, by Raff, in this country. Mme. Blye also first introduced here "The Flatterer," by Chaminade, and the "Carillon," by Liapounow.

Edouard Lankow's Debut in Dresden.

(By Cable to THE MUSICAL COURIER.)

DRESDEN, September 18, 1906.

Edouard Lankow made a triumphant debut at the Dresden Royal Opera as Sarastro in the "Magic Flute."

I.

Catherine Silas to Revisit Her Country.

Catherine Silas, a young American coloratura soprano, who has studied abroad for many years, will return to this country in December. The press of Paris, Rome and other Continental cities have published highly favorable criticisms of Miss Silas' singing. One critic stated that Miss Silas cannot fail to win distinction in her own country.

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First Bloomfield-Zeisler Recital in Cleveland.

Fannie Bloomfield-Zeisler, the distinguished pianist, has returned from Europe. Weighing fifteen pounds more than at any other time in her life, alert and full of vitality, Mrs. Zeisler's manner and appearance set at rest the apprehension aroused by exaggerated reports last winter, that her physical condition might interfere with her artistic career. "After climbing mountains in Switzerland and taking a long rest at Carlsbad, I feel almost rugged," said Mrs. Zeisler. "It is well I do for in my absence Ernest Urchs has arranged a very busy concert season for me. I had my Steinway at Carlsbad and enjoyed two hours practice every day. I am ready and eager for work. After six months' absence from the concert platform, I find myself looking forward like a debutante to my first concert at Cleveland next month."

Mme. Zeisler, who has devoted herself principally to recital work, will be heard as soloist with the Russian Symphony, The Philadelphia, Pittsburg, Minneapolis and other important orchestras during the coming season.

Lhevinne's Great Prospects.

Following his sensational success in appearances here last winter, Josef Lhevinne, the pianist, was engaged at once as soloist for this season by every orchestra of prom-

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inence in America. Later, when the abandonment of the American tour of Richard Strauss necessitated the selection of an artist of imposing stature to fill his dates, the choice in many instances fell upon Lhévinne, who was further complimented by numerous invitations to fill Ysaye's dates. Lhévinne has been booked for a tour of 100 concerts, beginning with his appearance as soloist at the opening concerts of the Philharmonic Orchestra, under Safonoff's leadership.

Melba Resting at Her English Country Home.

Madame Melba, after a most successful season at Covent Garden, is spending her holiday quietly at her country place a few miles out of London. She will come to this country toward the end of December to fill her engagement with the Hammerstein Opera Company in New York. As usual, her personal business will be in the hands of C. A. Ellis, of Boston, who has been her manager since her second season in this country. She contemplates no extended tour this year, but will make a few concert appearances with the Boston Symphony Orchestra and with her own company, confining herself to the Eastern section of the country.

Emma G. Beveridge, the soprano and vocal teacher, has returned from her vacation passed at her summer home, Meadow-Point, on Lake George, N. Y. Mrs. Beveridge will resume her teaching, September 25, at her residence-studio, 65 Seventh avenue, Brooklyn.

Zudie Harris in Paris.

Zudie Harris-Reinecke and her husband are living in Paris, where they will spend the early winter, later going to Italy and Spain, principally for the purpose of studying the folksongs of those countries. Mme. Harris-Reinecke, who has been very busy at composition since her marriage last spring, completed eight new songs recently, and now is working on a transcription for piano of an old English song, and is putting the finishing touches to a symphonic poem for orchestra. She will return to this country next year, and give a series of concerts introducing her works to the American public.

Her tour with the Damrosch Orchestra last winter, when she played her own concerto, was an unequivocal success. Mme. Harris-Reinecke is booked for numerous European engagements this autumn.

Rogers Takes Bispham's Place in Cycle Quartet.

Interest is pronounced in the tour being arranged by Loudon Charlton for the Cycle Quartet, which is this year to sing "The Quest," "The Persian Garden" and "The Daisy Chain," in addition to Grace Wassall's "Shakespeare Cycle," in which such success was scored last season. The personnel of the quartet is changed only in the substitution of Francis Rogers for David Bispham, the other members being: Kelley Cole, tenor; Mme. Shotwell-Piper, soprano, and Mme. Katharine Fisk, contralto, with Ethel Cave-Cole, accompanist.

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